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TUNES, CHANTS, AND CHORALES,

FOR

THE METRICAL HYMNS AND PASSAGES OF SCRIPTURE
CONTAINED IN THOSE BOOKS.

Third Thousand.

EDITED BY

THE REV. HENRY ALLON,

AND

HENRY JOHN GAUNTLETT, Mus. Doc.

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PREFACE.

So much has been said of late years about Congregational Psalmody that it is unnecessary to say much here concerning either its spiritual importance or its artistic requirements. Happily it is now acknowledged on all hands that praise is the most spiritual, the most joyous, and the most catholic, as it is the only abiding part of the service of the church; and that as a rule the strength and sanctity of church life are both determined and expressed by the measure and heartiness of its song. Whence it follows that the perfection of musical art in church psalmody will be that which in the highest degree combines simplicity, beauty, and fervour.

In preparing this work, therefore, the utmost care has been exercised in selecting such melodies, and in clothing them with such harmonies, as will enable the whole congregation easily and heartily to offer to God its eucharistic "service of song." The Psalmody of almost every age and land has been laid under contribution, and congregations who use the book will join in strains which have strengthened the hearts and sanctified the worship of saints, and martyrs, and reformers, and, indeed, of "the Holy Church throughout all the world.

Especially has recourse been had to the grand chorals of the Reformation, the finest melodies of which are inserted in this work, many of them, especially of Luther's, for the first time presented in forms available for English worshippers. Some of the finest Hymns that we possess have hitherto occupied a silent place in our Hymn Books on account of their peculiar metres. For these, tunes of a thoroughly congregational character have been carefully selected; and, judging from the experience afforded by the publication of the first two parts of this work, they will soon become the most popular hymns in our congregational worship.

The improvement of Congregational Psalmody during the last few years has been most surprising and gratifying; and, as an essential means of perfecting it, it is hoped that the time is not far distant when, as in all the *Lutheran* churches, the "Tune Book" will be in *every pew—the inseparable* companion of the "Hymn Book."

It is proper, perhaps, to state, that in the preparation of this work I am responsible for the selection of the Tunes, for the Introductory Notices, and for the general arrangement of the book; Dr. Gauntlett's responsibility being restricted to his arrangements of the Tunes put into his hands. The same division of responsibility applies to the companion volume of Chants. And this enables me to say, that for the patient care, the consummate skill, simplicity, and beauty with which Dr. Gauntlett has clothed these melodies, as also for the very valuable original tunes which he has contributed, I cannot sufficiently express my obligation.

Some arrangements of an older character have been retained, but the general aim has been to enshrine the spirit of the older harmonists in the forms of the present day.

While melodies of a grand, majestic, and reverential character,—the abiding inheritance of one generation after another,—have been freely inserted, the desire has been to encourage the loud and rapturous expression of worshipping praise; "The joy of the Lord is our strength." Praise especially should be characteristically jubilant. The "saints shout aloud for joy." It is believed, therefore, that there will be found in this work a larger proportion of eucharistic strains than is usual. While noisy, vulgar melodies have been excluded, such as are bright and exulting have been carefully sought out. It is, of course, unnecessary to remark, that a tune is not slow because it is written in minims—the invariable method of the older Psalmodists.

My grateful acknowledgments are due to those who, as indicated in the Index, have kindly permitted the insertion of copyright tunes, and to many friends who have generously devoted much time and musical ability to the preparation of the work, amongst whom I may be permitted especially to mention J. F. Puttick, Esq., whose kind interest in the work has been most unremitting and valuable.

If this book shall in any degree contribute to the worship of the Church, so as to make it more spiritual, hearty, and joyous, I shall be abundantly rewarded for some years of pleasant research and labour and for no small pecuniary outlay. May He whose praise it seeks graciously accept the work.

HENRY ALLON.

CANONBURY,
January 7, 1861.

HISTORICAL NOTES

CONCERNING

PSALTERS AND COLLECTIONS OF CHURCH MUSIC REFERRED TO IN THIS WORK.

THE singing of metrical hymns and psalms by the people, or, as we now say, Congregational Psalmody, is a peculiar characteristic of the Protestant Churches. In the thirteenth century the Waldenses, the first Protestant Martyrs, "precipitated themselves into the flames singing joyful psalms." In the fourteenth century the disciples of Wicliffe, in England, and in the fifteenth century those of Huss, in Germany, were known as "singers of psalms." John Huss taught the people by "hymns and spiritual songs." He composed two Latin hymns, and, some say, tunes to them. The melodies used by these Reformers were derived from the tunes and chants of the Latin Church, and to these their ancient hymns were sung.

In 1504 the Bohemian Brethren published their first Hymn-book in the Bohemian language, edited by Bishop Lucas. In 1531 this was translated into German, by Michael Weiss.

To this book, in 1538, tunes were attached, which the editor of the edition of 1566 says had been in use in Bohemia for upwards of a century. "Our tunes," say the Brethren, "are either the Gregorian, of which Huss also made use, or such as have been derived from our own nation and others." Of these venerable melodies, "Arno," No. 148, ("Patris Sapientia," Bach, 81,) in the present collection, is a specimen.

Luther soon saw the popular power of congregational hymnody. He versified the old Ecclesiastical Hymns, the Creed, the Litany, the Lord's Prayer, and even the Catechism and the Confession of Augsburg. "Luther," said the Romanists, "has done us more harm by his songs than by his sermons." He published a Hymnal in 1524, containing eight tunes. This was followed by larger collections, either published by him, or with his sanction and assistance.

In 1525, Johann Walther, Chapel Master to the Elector of Saxony, published a popular book, with tunes, set to four or five parts, to which Luther, besides contributing much original matter, wrote a preface. It went through several editions.

The first complete Metrical Psalter was the French version, begun

by Clement Marot, and completed by Theodore Beza. Marot was a member of the Sorbonne, a Court Poet, and Groom of the Chamber to Francis I. His friend Vatable, the Hebrew professor, suggested to him the project of translating the Psalms of David into French verse. He therefore prepared and published fifty-two Psalms, which were written in the metres which he had employed in his ballads, and which he dedicated to Francis I. These were at first regarded as a gay novelty, "and all classes sang Marot's Psalms to the tunes of popular ballads."

On the death of Marot, Theodore Beza, with another and a different view, completed the Psalter, which passed through many editions.

Calvin at once appreciated the importance of the movement, and engaged the best composers that he could secure (as many as fifty, it is said), to provide suitable airs for the use in worship of this translated Psalter: of these Guillaume Franc was the chief. The Psalter, with the music thus provided for it, was first printed in Strasburg in 1545. For a while all classes alike—Romanists as well as Calvinists—were found solacing themselves with the new music; until Calvin put Marot's Psalms into the Appendix to his Catechism, and appointed them to be sung in the Reformed churches, when they at once became a badge of Calvinism. Notwithstanding which, this "impetuous fury of psalm-singing spread through France and Germany." Guillaume Franc adopted the ecclesiastical music of the Latin Church, composing also some melodies of his own,—amongst them one to the 134th Psalm, since our well-known "Old Hundredth." These melodies have continued in use in the French Protestant churches; but very few of them have become popular beyond them. Marot and Beza's Psalms were harmonized by Louis Bourgeois, in 1561; by Claude Goudimel in 1562; and by Claude Le Jeune, posthumously published in 1606. Burney speaks of the latter as being "a great master of harmony."

In 1539 Bishop Coverdale published his "Goostly Psalmes and Spiritual Songes," a small quarto volume, which contains the tune "Coverdale," No. 288, ("Es spricht der unweisen Mund," Bach, No. 27;) and ten years later, in 1549, Robert Crowley published "The Psalter of David: newly translated in English metre." Crowley was educated at Magdalen College, Oxford. During the persecutions in Queen Mary's reign he fled to Frankfort, whence he returned on the accession of Elizabeth, and was appointed Vicar of St. Giles's, Cripplegate, London, where he died in 1588.

But the first complete metrical version of the Psalms in English was, singularly enough, as in French, also by a layman and a courtier. Thomas Sternhold was Groom of the Robes to Henry VIII. and to Edward VI. He became an enthusiastic Reformer, and being *offended with the* "lascivious ballads" of the English court, he under-

took, as it has been said, to be "our Marot, without his genius." He first printed nineteen of the Psalms, published in 1549, increased in subsequent editions to thirty-seven. Another edition of Sternhold's Metrical Psalter, with musical notes, was published in 1556, but it was not until 1562 that a complete version of the Psalms by Thomas Sternhold, John Hopkins, and others, was published by John Day, with "apt notes to sing them withal." By whom the "apt notes" were provided does not appear. "It is probable," says Sir John Hawkins, "that in so important a service as this seemed to be, the aid of the ablest professors of music was called in." Amongst the English musicians then living were Marbecke, Tallis, Byrd, Parsons, and Shepherd. Some of the melodies are importations from Germany and France. Amongst them are "St. Michael," No. 2; "Lubeck," No. 189, set to the Lord's Prayer; and "Ely," No. 48, set to the Ten Commandments (hence called the "Commandments" Tune). Ravenscroft calls it "Audi Israel," from the first words of the Latin version; Werner attributes this popular tune to John Baptista, 1560; Filitz and others assign it to Goudimel.

John Day's edition of Sternhold and Hopkins' metrical Psalter of 1562 is so exceedingly rare that many scholars doubt whether it ever existed, and think that the first complete English Psalter is that of 1563. A copy of it, however, now lies before me; the title-page is as follows:—"The whole Booke of Psalmes, collected into Englysh metre by T. Starnhold, I. Hopkins, & others: conferred with the Ebrue, with apt notes to synge thē withal, Faithfully perused and alowed according to thordre appointed in the Quenes maiesties Iniunctions.

¶ "Very mete to be vsed of all sortes of people priuately for their solace & comfort: laying apart all vngodly Songes and Ballades which tende only to the norishing of vyce and corrupting of youth.

"Iames. V.

¶ "If any be afflicted let him praye, and if any be mery let hym syng Psalmes.

"Colloss. III.

¶ "Let the worde of God dwell plentuouslye in all wisedom, teachinge & exhorting one another in psalmes, Hymnes, & spiritual songs, & sing vnto the Lord in your herts.

"Imprinted at Lōdon, by Iohn Day, dwelling ouer Aldersgate, cum gratia & priuilegio Regie maiestatis, perseptenium. An. 1562."

The preface is "a short introduction into the science of musicke, made for such as are desirous to have the knowledge thereof, for the singing of these Psalmes." *This is* followed by "a treatise made by

Athanasius the Great, for the use of the Psalms." Then follow some introductory hymns, chiefly versions of the Lord's Prayer, the Decalogue, &c., with eleven tunes; the Psalter, with forty-seven tunes; Supplementary Hymns, being other versions of the Lord's Prayer, the Decalogue, &c., with seven tunes; prayers for morning and evening; concluding with a "Table." *

The Tunes in this Psalter were again published in harmony by John Day, in 1563, the principal harmonizers being William Parsons, Richard Brimle, T. Causton, and J. Hake.

The first Scottish Psalter was published in 1565, the basis of it being the English version by Sternhold and Hopkins. The tunes are partly from Genevan, German and English sources, but many appear to have been of native origin. All the tunes are "proper," or attached to individual Psalms.

In 1579 William Damon published a metrical Psalter, with music, in four parts. It appears to have been composed for the private use of a friend, by whom it was published without the author's concurrence. Damon again set the Psalms in four parts, which, edited by Swayne, and printed by T. Este, was published in 1591. A second part, or second edition, was simultaneously published, "differing from the former in respect that the highest part singeth the church tune." This is believed to be the first time that this was done. The tunes in this Psalter, exclusive of the "Hymns and Spiritual Songs" (*i. e.* those to which the old church tunes were placed), are about forty in number. No perfect copy of it is known.

In 1588 Henry Denham published a Psalter.

In 1592 Thomas Este issued the Tunes, shortly afterwards called the "common tunes," the arrangers of which were Dowland, Blancks, Hooper, Farmer, Alison, Kirby, Cobbold, Johnson, and Farnaby. Thomas Este was alike printer and editor. His Psalter contains fifty-seven tunes besides the "Hymns and Spiritual Songs." It was for church use, and has the melody in the tenor part.

In 1599 Richard Alison published "The Psalmes of Dauid in

* This volume is of that rarity and peculiar interest in the history of Psalm Books, that it may not be amiss to add a collation of it. Title sheet + 8 leaves; A to Dd in eights; Ee 7 leaves. The last numbered page is 140, the following two leaves (Ee 6 and 7) consisting of a Table, the last page having the woodcut device and imprint of John Day. In the copy under description there is a duplicate leaf, Aiii, printed on paper slightly differing from the rest of the book, and clearly an insertion, entitled "The vse of the rest of the Psalmes not comprehended in the former Table of Athanasius," ending with the catchword "Come," to precede the *Veni Creator*, "*Come, Holy* Ghost," etc. Small 4to.

meter, the plaine song beeing the common tunne to be sung or plaid upon the Lute, Orpharyon, Citterne, or Base Viol, seuerally or altogether. . . . . for the use of such as are of mean skill, and whose leysure least serueth to practise." Lond. 1599, folio.

In 1621 appeared "The whole Booke of Psalmes, with the Hymnes Evangelicall and Songs Spiritvall, composed into four parts, by sundry authors, to such severall tunes as have beene and are usually sung in England, Scotland, Wales, Germany, Italy, France, and the Netherlands: never as yet before in one volume published. Newly corrected and enlarged by Tho. Ravenscroft, Bachelar of Musicke." It contains ninety-eight tunes, fifty-five in the minor key, and forty-three in the major. It includes Este's melodies, and some of his harmonies. The harmonies, however, although chiefly by the same composers, are for the most part new. A number of modern tunes are added, designated as English, Northern, Scotch, Welsh, Dutch tunes, &c.; some of them probably the composition of the harmonizers, but many no doubt derived from various other sources. They are all of a simple, grand, and ecclesiastical character.

The names of the harmonizers are Tallis, Dowland, Morley, Farnaby, Thos. Tomkins, John Tomkins, Peirson, Parsons, Hooper, Kirby, Blancks, Alison, Farmer, Cavendish, Bennet, Palmer, J. Milton (father of the poet), Stubbs, Crauford, Harrison, and Ravenscroft.

In 1615 appeared in Edinburgh, "the CL. Psalms of David, in prose and meeter, with their whole usual notes and tunes, newly corrected and amended. Printed by Andro Hart." Who Andro Hart was is not known. This was again published in harmony, in 1635. The preface, signed E. M., acknowledges "sincerely the whole compositions of the parts to belong to the primest musicians that ever this kingdom had, as Deane, John Angus, Blackhall, Smith, Peebles, Sharp, Black, Buchan, and others famous for their skill in this kind."

In 1638 George Sandys published his paraphrase upon the Psalms of David. Its metres were novel, and Henry Lawes, the friend of Milton, set them to original airs, with a thorough-bass, for voice or instruments.

In 1648 Henry Lawes also published, "Choice Psalmes put into Musick for three Voices," composed by him, in conjunction with his brother William. The tunes in this book are different from those in the preceding (1638), and it includes "divers Elegies and nine Canons."

An enlarged and amended edition of Ravenscroft appeared under the title "The whole Book of Psalms, with the Hymns and Spiritual Songs, &c. By John Playford. 1670."

In 1671 appeared Playford's "Psalms & Hymns in Solemn Musick, of foure parts, on the Common Tunes to the Psalms in metre used in parish churches. *Also Six Hymns* for One Voyce to the Organ." Folio.

Playford was the first to give, in any book intended for church use, the melody to the soprano; in all previous Psalters it is found in the tenor, or people's part, the other parts being intended wholly for the choir; hence, the tenor is always simple and syllabic. This was done in his "Psalms, etc., in three parts," issued in 1675. We learn from his preface that the ancient practice in the singing of psalms in church was, for the clerk to read one line at a time; probably because at that period the bulk of the common people were not able to read it for themselves.

Playford was so esteemed that he was commonly called, "Honest John Playford." Nahum Tate, the Poet Laureate, wrote an elegy on his death, which Henry Purcell set to music.

In 1703 was published a supplement to the new version of Psalms, by Tate and Brady. It contains the old melodies of Playford, with several new ones.

Little is known of the authorship of the tunes in the old psalters, the names given being those of the harmonizers. A presumption in favour of their home origin is, that nearly all the English hymns are in Iambic metres and four-line stanzas, which very few of the foreign hymns are. No trochaics are found in the old psalters; there are only two in the tunes composed by Gibbons, for Withers' "Songs of the Church." Happily this distinction obtains no longer, but, except tunes of modern compositions, we are indebted chiefly for trochaic tunes to the German choral books. The German chorals and the psalter tunes are closely allied in character, having had their common origin in the music of the ancient Church.

Modern German Choral Books are almost innumerable, and are very voluminous.

The greatest of them all, and of all others, is John Sebastian Bach's, whose "371 Vierstimmige Choralgesänge" is one of those fontal works which are the cause or the inspiration of all that come after them. It is a collection of the chorals, harmonized by Bach, and used by him in his various sacred works. The curious reader will derive much assistance in identifying these chorals by consulting "J. S. Bach, in seinen Kirchencantaten und Choralgesänge. Von J. Th. Mosewius. Berlin: 1845." The vigour, richness, and variety of the harmonies in which he clothes the old chorals of the Church have never been surpassed.

In addition to the preceding, the following are amongst the principal Choral Books referred to in this work:—

"Schatz des evangelischen Kirchengesangs im ersten Jahrhundert der Reformation. Von G. Freiherrn von Tucher. Leipsic: 1848." *A collection of 499* chorals, with hymns.

"Kern des Deutschen Kirchengesangs, zum gebrauch Evangelisch-Lutherischer Gemeinden und Familien. Von Dr. Friedrich Layriz. Noerdlingen: 1854." Containing 613 chorals, with the Liturgical service.

"Choralbuch für die evangelische Kirche in Würtemberg. Stuttgart: 1844." Containing 211 chorals.

"Zionsharfe, ein Choralschatz aus allen Jahrhunderten und von allen Confessionen der christlichen Kirche. Von Conrad Kocher." Containing 1137 chorales of the German Reformed Church, the 150 Psalms of the French Reformed Church, 359 Psalm and Hymn Tunes of the English Church, and 316 of the best melodies of the Romish Church.

"Vierstimmiges Choralbuch zum Kirchen-und-Hausgebrauch. Von Dr. Friedrich Filitz. Berlin." A companion to Chevalier Bunsen's Hymn-book, containing 223 chorals.

"Dr. Martin Luther's deutsche Geistliche Lieder, herausgegeben von C. v. Winterfeld. Leipzig: 1840." Containing Luther's German Hymns, and the tunes to which they were sung during his life.

"Hymn Tunes sung in the Church of the United Brethren. By P. La Trobe. London: 1854."

NOTICES OF THE PRINCIPAL COMPOSERS OF THE TUNES CONTAINED IN THIS WORK.

AHLE, JOHANN RUDOLPH, burgomaster and organist at Mulhausen, where he was born, 1625, and at which place he died in 1673. "Mulhausen," No. 227, ("Liebster Jesu wir sind hier," Bach, No. 131,) and "Strasburg," No. 298, ("Liebster Immanuel Herzog der frommen," Bach, No. 194,) are by him.

ALBERT, HEINRICH, born in Lodestein, 1604; organist at Königsberg, where he died in 1651. A composer of much good church music still sung in Prussia. Author of the spirited choral "Minden," No. 158, ("Gott des himmels und der erden," Bach, No. 35.)

AMBROSE, Bishop of Milan, from A.D. 347 to A.D. 397, the great reformer and father of Psalmody in the Western Church. He introduced the Eastern practice of antiphonal singing. The Te Deum is usually attributed to him, but it is perhaps of greater antiquity, having probably been brought from the East by Hilary of Poictiers. The tunes "Geneva," No. 170; "Pentecost," No. 186 ("Veni Creator"); and "Liguria," No. 195, ("Veni Redemptor Gentium,") are said to be by him, as belonging to his time; but great doubt must rest upon such attribution, it being as customary to ascribe old Latin tunes to Ambrose as old English tunes to Ravenscroft, or old German tunes to Luther.

ARNE, DR. THOMAS AUGUSTINE, born in London in 1710, died in 1778. *An English composer*, chiefly of secular music.

ARNOLD, WILLIAM, born in 1768, died in 1832. Precentor at a Wesleyan chapel in Portsea.

BACH, JOHANN SEBASTIAN, born in Eisenach, 1685. Master of the choir, and organist to St. Thomas's Church and School, in Leipsic. The greatest harmonist and the greatest organist the world has ever seen. Marpurg says, he was "many musicians in one." He literally devoted his life to perfecting the music of the Church. His sacred compositions are most numerous. Bach and Handel, the two Lutheran composers, now stand as the fathers of all modern worship music. He died in 1750.

BARTHELEMON, FRANCIS HIPPOLYTE, born in Bordeaux in 1741. He resided chiefly in England. His wife published a set of hymns for the Asylum and the Magdalen Chapels, in which the tune "Morning Hymn," No. 151, first appeared. He died in 1808.

BEETHOVEN, LUDWIG VAN, born in Bonn about the year 1770. One of the greatest of modern musicians. The tunes which bear his name are adaptations from masses, sonatas, and other works. One only was composed as a sacred song—"Incarnation," No. 257. The melodies of some of them are of a doubtful ecclesiastical character, although exquisitely beautiful. He resided chiefly in Vienna, where he died in 1827.

BISHOP, JOHN, organist of Winchester Cathedral in 1729. He wrote the tune "Carmel," No. 267, called the "Hymnus Matutinus," about the year 1695. It was published in Dr. Philip Hayes' "Harmonia Wiccamica." It is here printed as Bishop is said to have composed it.

BORTNIANSKI, DEMETRIUS, a Russian composer of church music, born in a village of the Ukraine, in 1752, died in 1826. He is said to be the author of "Wells," No. 30, which, in its English form, is adapted from a melody sung at the chapel of the British Embassy, St. Petersburg.

BOST, M., a Swiss composer, still living, author of "Normandy," No. 109.

BOYCE, DR. WILLIAM, born in London, 1710; the son of a cabinet maker; a pupil of Dr. Greene, organist of the Chapel Royal, and Master of the Band to George II. An eminent composer of anthems and other sacred music, and editor of the well-known collection of Cathedral Music. He died in 1779, and was buried with great honours in St. Paul's Cathedral.

BURNEY, DR. CHARLES, born in Shrewsbury in 1726; organist of Chelsea College; a composer of some celebrity, and author of the "*General History of Music.*" His hymn-tunes were published in the "*Lock Collection.*" He died in 1814.

CAREY, HENRY, a composer of the last century; said to have been the natural son of the Marquis of Halifax. He is the author of "Carey's," No. 184; called "Yarmouth," in Gawler's "Harmonia Sacra," 1781. He died in 1743.

CLARKE, JEREMIAH, organist of St. Paul's, and author of some fine anthems and popular tunes. He died in 1707.

COURTEVILLE, RAPHAEL, first organist of St. James's, Piccadilly. Author of the tune "St. James," No. 51.

CRASSELIUS, BARTHOLOMEW, born in Weissen, in Saxony, 1667, and resided mostly in Dusseldorf. He is said to be the author of the fine chorale, "Winchester," No. 57, ("Dir, dir, Jehovah.") Others attribute it to Freylinghausen.

CROFT, DR. WILLIAM, born about 1677; organist of Westminster Abbey; died 1727. A composer of much church music. "St. Ann," No. 54, was published by him in a "Supplement to the New Version of the Psalms," in 1708. It is generally attributed to him, but is taken from a Lutheran melody, upon which Bach wrote a fugue. The first strain is identical with one in a tune by Lawes, set to No. 10 of Sandys' "Version of the Psalms." "London New," No. 95, is generally attributed to Dr. Croft, but it first appears under the name of "Newton" in a reprint of "Andro Hart's Psalter," 1635, the first edition of which was published in 1615. On the other hand, "Hanover," No. 103, is generally attributed to Handel, but is probably Dr. Croft's. It is, however, in the Supplement to Tate and Brady's Psalms, with Playford's melodies, published in 1703. "Northampton," No. 194, and "St. Matthew," No. 167, are also his.

CRUGER, JOHANN [born in 1602]. Kapellmeister of the church of St. Nicholas in Berlin; died 1662. He was the author of some of the finest chorales of the Lutheran Church. His collection of Lutheran hymns, entitled "Praxis Pietatis," went through thirty editions. The following tunes by him are in this collection:—"Wittemberg," No. 89, ("Nun danket alle Gott," Bach, No. 32,) said to be the best-known tune in the world; "Refuge," No. 28, as it stands here, an adaptation of a very fine choral ("Freuet euch ihr Christen alle," Bach, No. 8); "Meaux Abbey," No. 153, ("Nun danket all und bringet Ehr,") attributed by some to J. G. Storl; "Dusseldorf," No. 209, ("Heil'ger Geist, du Tröster mein;") "Elberfeld," No. 232, one of the finest of the German chorals ("Schmücke dich, o liebe Seele," Bach, No. 22); and "Jerusalem," No. 292, ("Wie soll ich dich empfangen.")

DAMANTIUS, CHRISTOPHER, born in Reichenberg, 1567, Cantor in Freyburg about the year 1620, died 1643. "Barnabas," No. 16, is probably his; also the beautiful melody "Lyons," No. 171, sung to the *42nd Psalm in Marot and Beza's* Psalter ("Freu' dich sehr, o meine

Seele," Bach, No. 29.) "Armstadt," No. 256, is sometimes attributed to him.

DARWELL, REV. JOHN, a Warwickshire clergyman in the last century; author of the tune "Olney," No. 44.

DOWLAND, JOHN, born 1562, said by Antony Wood to be "the rarest musician that the age did behold." He has the honour of being immortalized in one of Shakspeare's sonnets. He died in 1626. The tune "Chester," No. 143, is attributed to him, but it is doubtful whether he was more than its harmonizer. It appears in Este's Psalter, and is entitled "A Prayer for the Queene's Most Excellent Majestie." It is called "Chester" by Ravenscroft.

DRESE, ADAM, music director in Weimar about 1690, died in 1718; a hymn writer and a good musical composer. The spirited choral, "Spire," No. 60 ("Seelen-Bräutigam," No. 141, Bach), with its original German hymn, are by him.

EBELING, JOHANN GEORGE, music director in Berlin about 1666, died in 1676; an intimate friend of Paul Gerhardt, the great German hymnologist, and author of the very beautiful choral, "Dresden," No. 180, ("Die güldne Sonne.")

ECCARD, J., born in Mulhausen, about the year 1545, and was living in 1608; a church musician of considerable learning and finish. One of his chorals, "Eccard," No. 18 (set to the "Aus tiefer Noth"!), although unsuited for the service of our churches, is inserted in this work for home and class use. It is, however, said by M. Fétis to be commonly used in the German churches, at the commencement of service, to this day.

FARRANT, RICHARD, born about the year 1530, a fine composer of church music in the sixteenth century. He was Gentleman of the Chapel Royal, and organist of St. George's Chapel, Windsor. He died Nov. 30, 1580. The tune "Farrant," No. 105, is an adaptation by Dr. Edward Hodges, from his chaste and beautiful anthem, "Lord, for Thy tender mercy's sake."

FLOR, CHRISTIAN, organist in Lüneburg about 1692. "Leoni," No. 132, is sometimes attributed to him, but is possibly of older date. It is said by some, but with little probability of truth, to be as old as the captivity.

FRANC, GUILLAUME, a French musician of the sixteenth century, employed by Calvin to set Marot and Beza's Psalms to suitable music—published in 1545. The chief interest attaching to his name is the almost certainty that he was the author of the tune called the "Old Hundredth."

FREYLINGHAUSEN, JOHANN ANASTASIUS, born 1670, died in 1739. A *friend of Franke at* Halle, author of "Conway," No. 155 "Mein Jesu,

der du mich"); and of "Arnsberg," No. 206 ("Auf, triumpf, es kommt die Stunde").

GAUNTLETT, HENRY JOHN, Mus. Doc., born in 1806, one of the editors of this work, and of its accompanying volume of Psalms for Chanting. (See Preface.) Dr. Gauntlett has been for the last thirty years engaged in the publication of Church Music. Amongst the more important of his compositions of this class, may be cited "The Church Hymn and Tune Book" (edited in conjunction with the Rev. W. J. Blew); "The Church Music Book;" "The Comprehensive Tune Book," 2 vols.; "The Hallelujah," 4 vols. (published by the Rev. J. J. Waite); a complete "Psalter to the Ancient Church Tones;" "A Psalter according to the Bible Version of the Psalms," with 373 Chants; and four volumes of a portion of a "Cathedral Psalter." To these may be added his arrangements and contributions of original Tunes in "The Psalmist;" "Sale's Psalms and Hymns of the Church;" his tunes in "The Standard Tune Book;" also many original Anthems, and other Sacred Music. He has arranged and edited numerous works for the organ, upon which instrument he has been, from his youth, a masterly performer. Many valuable improvements in the construction of the English organs have been introduced by him, as exemplified in the noble instruments constructed on his plans in Christ Church, Newgate-street; St. Olave's, Southwark; St. Peter's, Cornhill; the Birmingham Town Hall; and Dr. Raffles' church, Liverpool. As a musical antiquary and critic, he holds a high position. For a list of his original tunes in this work the reader is referred to the Index.

GIARDINI, FELICE, a Piedmontese composer and violinist, born in 1716. He went to St. Petersburg in 1793, and died in Moscow in 1796. "Trinity," No. 11, is by him.

GIBBONS, DR. ORLANDO, born in Cambridge in 1583, became organist of King's College Chapel at an early age. At the age of 21 he was appointed organist of the Chapel Royal to James I. He died in 1625. He composed tunes to Withers' "Hymns of the Church," of which three are inserted in this work: "Angel's Song," No. 85, set by him in three different forms, and so called from the words of one of the hymns. It was originally a tune of six lines, and was first reduced to its present form in Gawler's "Harmonia Sacra," 1781; "Gibbons," No. 68, set to Withers' "Hymn for St. Matthias' Day," a corrupt version of which was printed by Playford, under the name of Exeter; and "Southminster," No. 204, a fine tune, purely English, and one of the very few trochaic tunes by English composers.

GLUCK, CHRISTOPHER, *born in* Weissenwangen, Upper Palatinate, *about the year 1712. He died in* Vienna in 1787. The Tune "Corsica,"

No. 65, is an adaptation from his "Iphigénie en Tauride." "Holywell," No. 213, is also by him.

GOUDIMEL, CLAUDE, born about 1510, one of "the Noble Army of Martyrs," a musician of Franche-Compté, and music director in Lyons. He harmonized the tunes set to Marot and Beza's Psalms. His work was published in Paris in 1565. Renouncing Romanism, he became a Protestant, and on Black Bartholomew's Day (Aug. 24, 1572) was massacred for his Huguenot tunes, being brutally dragged from his house at Lyons, shamefully treated, beheaded in the streets, and his body cast into the Rhone. Goudimel was the lyrist of the French Calvinists, and the greatest musician of his age in France. "Lyons," No. 171, ascribed by some to Damantius, is also attributed to him. "Navarre," No. 169 (set to Ps. 66, Ps. 98, and Ps. 118), is also his; so is "Shiloh," No. 222 (set to Ps. 117 and Ps. 128), and "Bartholomew," No. 302, (set to Ps. 124;) "Ely," No. 40, (set to Ps. 140, "Wenn wir in höchsten," Bach, No. 68,) is sometimes attributed to him.

GRAUN, CARL HEINRICH, born in Wahrenbrück, in Saxony, in 1701. He was Kapellmeister to Frederick the Great, in Berlin, and composed Oratorios, Masses, and other works, of which the "Der Tod Jesu," a sacred cantata, and his "Te Deum," are the best known. He died in 1759. "Berlin," No. 250, is his composition.

GREATOREX, THOMAS, a native of Derbyshire, organist of Carlisle Cathedral, a great promoter of sacred music, and a man of very varied talents. For twenty-seven years he was conductor of the Concerts of Ancient Music. He published a collection of psalm tunes. "Tottenham," No. 283, is attributed to him. He died in 1831.

GREENE, DR. MAURICE, was born in 1695. He was professor of music in Cambridge, and afterwards organist of St. Paul's Cathedral. He died in 1755. "St. Paul," No. 245, is by him.

GREGORY "THE GREAT," born in 542, the first pope of that name, elected 590; the great musical reformer of the Latin Church. He died in 604. While secretary to Pelagius II., he instituted, during a plague, litanies which were sung in procession about the streets. He banished from the Church the "Canto Figurato," as being too light for ecclesiastical uses, and introduced the "Canto Fermo," or plain song, to the four modes or tones of which he added four new ones, now known as the Gregorian tones. He caused an order of Musical Service to be written out, consisting of Psalms, Responses, Antiphons, and Masses, some of which are said to be still extant, and are the authority for the Ritual Music of the Romish Church. He also instituted a singing-school, which existed 300 years after his death, as did *also the whip* with which he used to correct his refractory pupils.

The simplicity and grandeur of the Gregorian chant has never been surpassed, and will never be superseded—most of the tones will be found in the volume of chants. (AUGUSTINE introduced Gregorian music into England, with the service of his church; BONIFACE did the like in Germany.)

GRIGG, REV. JOSEPH, minister of Silver Street Chapel, London, composer of several hymns and tunes, of which "Masbury," No. 41, is the most popular. He died in 1768.

HANDEL, GEORGE FREDERICK, born in Halle in 1684 or 1685; the greatest musical genius that the world has seen—the Shakspeare of music. His life was chiefly spent in England, where his greatest works were produced. He died on the 13th April (being Good Friday) in 1759. Most of the tunes that bear his name are adaptations from his great choral works. The three tunes composed by him, as such, were found in the Fitzwilliam Library in Cambridge, by Samuel Wesley, viz., "St. Thomas," No. 216; "Kedron," No. 266; and "Cannons," No. 282, (composed to Charles Wesley's hymn, "Sinners, obey the Gospel Word.")

HARRINGTON, DR. HENRY, born in 1727; a physician of Bath, and a celebrated amateur composer. He died in 1816.

HARRISON, REV. RALPH, born in 1748; a Presbyterian minister in Manchester. He published a work called "Sacred Harmony," containing many original tunes, of which "Warrington," No. 236, is a specimen. He died in 1810.

HASLER, HANS LEO, born in Nuremberg in 1564; court physician to the Emperor of Germany. His publications are very voluminous. Those of his tunes which have passed into the Choral Books of the German church, and some of which are reproduced in this work, are from his "Lustgarten" (Nuremburg, 1601, 4to), a collection of secular tunes. Some of his other publications were intended for church use. He died in 1612.

HATTON. To an unknown author of this name, "Honiton," No. 217, and "Litany," No. 277, are ascribed.

HAYDN, FRANCIS JOSEPH, born in Rohrau, near Vienna, in 1732; the author of the "Creation;" a pupil of Porpora, and one of the great masters in music; his instrumental compositions, of which he produced 527, even transcending his vocal. He was first a chorister, and afterwards Kapellmeister, in St. Stephen's Church, in Vienna. He visited England, and received the degree of "Mus. Doc." from Oxford. He died in 1809, at the great age of 78.

HAYES, DR. WILLIAM, born in 1708; professor of music, and organist in Oxford. He died in 1779. "Paderborn," No. 43, is by

him. It forms one of a set of metrical Psalm Tunes, composed for the choir of New College, Oxford, of the chapel of which college he was organist.

HERMANN, NICOLAUS, Cantor, born in Joachimsthal, in Saxony, author of the well-known "St. George," No. 135 (Lobt Gott, ihr Christen allzugleich, Bach, No. 54). He died in 1561.

ISAAC, HENRY, music director to the Emperor Maximilian I. in 1490. The fine choral "Innspruck," No. 7 ("Nun ruhen alle wälder," Bach, No. 63), was originally written by him to the words of a song commencing, "Innspruck, ich muss dich lassen," and was adapted as a choral by M. Prätorius, in 1610. It has been introduced by Mendelssohn in his "Christus," and by Bach in his "Passions Musik."

JONES, REV. WILLIAM, born in 1726; rector of Nayland, Suffolk; died in 1800. Author of "St. Stephen's," No. 42, published in "Psalmo-Doxologia," 1822.

KNAPP, WILLIAM, born in 1698; clerk of the parish of Poole, in Dorsetshire. Author of "Wareham," No. 22.

KUGELMANN, HANS, Kapellmeister to the Prince of Prussia about 1540; author of the choral "Halle," No. 154 ("Allein Gott," Bach, No. 125).

LAWES, HENRY, born in Salisbury in 1600, gentleman of the Chapel Royal, and a musician of ability. He composed the music to Milton's "Comus," and tunes for two voices to Sandys' "Paraphrase of the Psalms." He had the good fortune to be celebrated in a sonnet by Milton. He died in 1662, and was interred in Westminster Abbey. "King's College," No. 226, is by him, (set to Sandys' "Psalm 47.")

LUTHER, MARTIN, born in 1483, died in 1546. Luther wrote for the Reformed Church many psalms and hymns, for which he composed or adapted tunes, always with an unerring instinct, selecting melodies of the very highest order. "We have," says Luther, in his preface, "in many cases taken the beautiful music used for masses and for funeral services, appending to it other words concerning not purgatory, but the resurrection." Winterfeld has collected thirty-six—five derived from the old Latin, seven from older German sources, sacred and secular, and the rest, so far as can be ascertained, for the first time published in connexion with Luther's hymns. Of these about twenty are affirmed to be Luther's own composition, most of which are inserted in this work. Three are certainly borrowed from secular songs, and are probably older than Luther's time, although this is doubtful. These three are the "Christmas Choral," No. 66, ("Vom Himmel hoch da komm ich her," Bach, No. 46,) *first published in* Klug's Gesangbuch, 1535; "Mansfeld," No. 80,

("Christ unser Herr zum Jordan kam," Bach, No. 66,) called, from the subject of the hymn, "Luther's Baptismal Hymn." It first appeared in Walthers' Gesangbuch, 1525. The third is "Dettingen," No. 240, ("Es ist das Heil uns kommen her," Bach, No. 4)—generally attributed to Speratus, first published in 1524 as one of the Eight Spiritual Songs. Luther, sitting one day in his study at Wittemberg, heard a street-singer singing the hymn recently composed by Speratus to this melody. He was affected by it to tears, and the idea was suggested to him of spreading his reformed doctrines by hymns.

Among the chorals known to be Luther's composition are "Lubeck," No. 189, ("Vater unser im Himmelreich," Bach, No. 47,) Luther's version of the Lord's Prayer. It first appears in Köphl's Gesangbuch, 1537. "Worms," No. 17, the celebrated "Ein feste Burg ist unser Gott" (Bach, No. 20), composed, according to the testimony of several of Luther's contemporaries, in 1530, in the Castle at Coburg, during the critical period of the Diet of Augsburg, together with Luther's noble version of the 46th Psalm, to which it is sung; and which from that day to this has been the Liberty Hymn of Germany. It first appears in Klug's Gesangbuch, 1535. Meyerbeer, the greatest of living composers, has so appreciated this melody, that it pervades the entire of his *chef-d'œuvre*, "The Huguenots." "Wartburg," No. 145 ("Erhalt uns, Herr, bei deinem Wort," Bach, No. 72), first published to "A Child's Song to be sung against the Arch Foes of Christ's Holy Church, the Pope and the Turk," hence called Luther's "Pope and Turk tune." It first appeared in Klug's Gesangbuch, 1543. "Eisleben," No. 102 ("Es ist gewisslich an der zeit," Bach, No. 260), said to be Luther's first composition, commonly called "Luther's Hymn." It first appears in Klug's Gesangbuch, 1535. Some think it to be an older melody. "Thuringia," No. 324, ("Es woll uns Gott genädig seyn," Bach, No. 16,) set to Luther's version of the 67th Psalm, perhaps the finest of Luther's tunes. It first appears in Klug's Gesangbuch, 1543. "Melanchthon," No. 304 ("Nun freut euch," Bach, No. 183). "Coburg," No. 176, ("Aus tiefer Noth," Bach, No. 10,) set to Luther's version of the 130th Psalm, generally attributed to him, but probably derived from the Bohemian Brethren. It was sung with thrilling effect at Luther's funeral. It first appears in Walthers' Gesangbuch, 1525. "Soldau," No. 175 ("Nun bitten wir den heiligen Geist," Bach, No. 36); an adaptation, as it appears in this work, it having become generally familiar as such. It is an old German melody adapted by Luther. "Pentecost," No. 186 ("Komm Gott Schöpfer heiliger Geist," Bach, No. 187), is the "Veni Creator" of the Latin Church. It is printed by Luther

amongst the Eight Spiritual Songs, 1524. "Antioch," No. 314 ("Komm heiliger Geist, Herre Gott," Bach, No. 69), the ancient "Veni Sancte Spiritus," adapted by Luther. It first appeared as one of the Eight Spiritual Songs, 1524. "Coverdale," No. 288, ("Es spricht der Unweisen Mund wohl," Bach, 27.) "Riston," No. 164 ("Mitten wir im leben sind," Bach, 214), an ancient melody adapted by Luther to his German version of the Latin dirge, "Mediâ vitæ in morte sumus," part of which Psalm is included in the Burial Service of the Church of England. It first appeared in Walthers' Gesangbuch, 1525. "Ephesus," No. 306, ("Ach Gott vom Himmel sieh darein," Bach, No. 3.) This melody is used by Mendelssohn, with great effect, in his "Athalie." "Jena," No. 310 ("Christ lag in Todesbanden," Bach, No. 15), the celebrated Easter Song, "Christ ist erstanden," an old church melody adapted by Luther. It first appears in Walthers' Gesangbuch. "Westphalia," No. 312 ("Mit Fried' und Freud' fahr ich dahin," Bach, No. 49).

Lvoff, a Russian composer; chorus master to the Imperial Chapel. Author of Moscow, No. 274—the melody selected by the Emperor Nicholas, at the beginning of his reign, for a Russian National Anthem, from a number submitted to him by different composers.

Malan, Dr. Cæsar, a Protestant minister in Geneva, still living; composer of several sacred melodies, of which "Silchester," No. 309, is a specimen from his "Chants de Sion."

Mason, Dr. Lowell, a teacher of music and composer of psalm-tunes, now living in New York. Several of his tunes will be found in this work.

Mendelssohn. Felix Mendelssohn Bartholdy was born in Hamburg in 1809; one of the greatest and most popular of modern musicians, universally known by his oratorios "St. Paul" and "Elijah," and by his exquisite settings of some of the Psalms. He resided chiefly in Berlin and Leipsic. He died in 1847. He introduced four of the finest of the German chorals into his "St. Paul," viz., "Dumah,' No. 32; "Altona," No. 93; "Moravia," No. 147; and "Halle," No. 154; and into his "Lobgesang," "Wittemberg," No. 89. In his "Christus" will be found "Innspruck," No. 7. "Ephesus," No. 306, as mentioned in the article Luther, will be found in his "Athalie." The tunes that bear his name, "Gotha" and "Felix," are adaptations from his sonatas. "Munich," No. 165, ("O Gott, du frommer Gott," the melody from the "Gothaischen Cantional," 1715,) is the "Cast thy burden upon the Lord," in the "Elijah."

Milgrove, Benjamin, born 1731; organist of Lady Huntingdon's Chapel, Bath, and composer of several tunes in the bad florid style of the last century. "Mount Ephraim" is by him. He died in 1810.

Miller, Dr. Edward, born in 1731, died in 1807; organist of

Doncaster Church for fifty years. In 1790 he published "The Psalms of David," with a list of 5000 subscribers. From this publication, "Rockingham," No. 19, is taken.

MILLER, REV. WILLIAM EDWARD, son of the above, born in 1766. A Wesleyan minister, and composer of several once popular tunes. "Waltham," No. 264, is by him. He died in 1839.

MOZART, JOHANN CHRYSOSTOM WOLFGANG AMADEUS, born in Salszburg in 1756; died in 1791, at the early age of thirty-six. One of the most precocious and one of the greatest of musical geniuses. He composed no psalm-tunes, as such; those which bear his name are adaptations from his masses, sonatas, &c.

NARES, DR. JAMES, born in 1715, died in 1783; organist of York Minster and of the Chapel Royal. A learned and careful musician; composer of several services and anthems. "Aynhoe," No 46, and "Westminster New," No. 259, are by him.

NEUMARK, GEORGE CHRISTIAN, born in Mulhausen in 1621. Librarian and keeper of the archives in Weimar. The composer of the magnificent choral, "Moravia," No. 147, ("Wer nur den lieber Gott," Bach, No. 62.) He died in 1681.

PACHELBEL, JOHANN, born in Nuremberg, 1653. A celebrated organist and composer in Vienna, Frankfort, &c. Author of "Baden," No. 172, ("Was Gott thut, das ist wohlgethan," Bach, No. 65.) It is, however, attributed by some to Gastorius. He died in 1706.

PALESTRINA, GIOVANNI PIETRO ALOISIO DA. He was born in 1529; said to have been the pupil of Goudimel. His family name is not known, *Palestrina* (or in its Latin form, *Præneste*) being the name of his birthplace. Two of his baptismal names are sometimes found combined, as in common parlance, *Pierluigi*. He was Cantor in the Pope's Chapel in Rome; Maestro di Capella of Santa Maria Maggiore and afterwards of St. Peter's. A contrapuntist of extraordinary merit. He stands at the head of all church composers up to the time of Bach and Handel. He died in 1594, "Musicæ Princeps" being inscribed upon his tomb. His works, almost entirely for the service of the church, are most voluminous. A collection of psalms in five parts was published in 1592, and dedicated to Palestrina by fourteen of the greatest Italian musicians.

PERGOLESI, GIOVANNI BATTISTA, born in the little town of Pergola (whence he is named), in 1704, his family name being *Jesi*. A musician of much feeling and of much power and facility. "Beverley," 278, is from a "Stabat Mater" by him, ("Quando corpus morietur.") He died of consumption in Torre del Greco, 1737. According to some, he lived until 1739.

PLAYFORD, JOHN, born 1613. A musicseller in London, and clerk

of the Temple Church. He was the first in any edition of the Psalter tunes, for Church use, to put the melody to the soprano. He introduced many improvements in the art of musical typography. He composed also some good plain psalm-tunes; "Colchester," No. 247, is attributed to him. He died in 1693.

PLEYEL, IGNATIUS, born in Rupperstahl, near Vienna, in 1757; a pupil of Haydn. He was Kapellmeister in Strasburg, and subsequently a musicseller in Paris. Psalm-tunes bearing his name are adaptations from his works. He died in 1831.

PRAETORIUS, JACOB, organist in Hamburg in 1604, died in 1651. He is said to be the author of the grand choral, "Dumah," No. 32 ("Wachet auf," Bach, No. 179—"Sleepers, wake!" in Mendelssohn's "St. Paul").

PURCELL, HENRY, born 1658. One of the greatest of English composers; organist of Westminster Abbey and the Chapel Royal. He was a pupil of Dr. Blow, the epitaph upon whose tombstone is, "Master to the famous Mr. Henry Purcell." He died 1695, and Dryden wrote his epitaph. "Tirzah," No. 230, "Burford," No. 252, and "Asaph," No. 260, are by him.

RATHIEL, a German by birth, but long resident in England, and organist of St. John's, Hackney, died 1761; the reputed author of "St. Mary," No. 141, often ascribed to Dr. Croft, also to Dr. Blow.

RAVENSCROFT, THOMAS, M.B., born in 1592. He was educated in the choir of St. Paul's, and admitted to the degree of Mus. Bac. in his fourteenth year. He published his celebrated "Whole Book of Psalms" in 1621. "Windsor," No. 203, is attributed to him, but it is the old "Puer natus in Bethlehem," and is probably of the thirteenth century. He died about 1633.

READING, JOHN, born in 1690, a pupil of Dr. Blow; organist of St. John's, Hackney, St. Dunstan's in the West, &c.; died in 1766. Author of the "Portuguese Hymn," which was sung first in Lincoln Cathedral. The Duke of Leeds, then director of the Concerts of Ancient Music, heard it in the Portuguese Chapel about the year 1785. Supposing it to be peculiar to the Portuguese service, he introduced it into the concerts of the Society, under the title of "Portuguese Hymn." It is now the Christmas Hymn of the Romish Church throughout England, sung to the "Adeste Fideles." The tune has by some been ascribed to Mr. Thorley, organist of St. Giles' in the Fields. Reading published a collection of his own anthems shortly before his death.

REEVE, WILLIAM, born in 1757, organist of St. Martin, Ludgate, about 1792, composer chiefly of music for the stage. "Honiton," No. 217, is sometimes attributed to him. He was living in 1829.

RINCK, JOHANN CHRISTOPHER HEINRICH, born in 1770, died 1846; organist at Giessen. His best known work is his "Organ School;" his other writings for that instrument, his chorals, &c., are most numerous, and are of the most masterly character.

ROGERS, DR. BENJAMIN, born in Windsor, in 1614. Clerk of St. George's Chapel, afterwards organist of Magdalen College, Oxford, from which, in 1685, he was ejected. "Magdalen College," No. 265, is the thanksgiving Hymn "Te Deum Patrem colimus" which he composed to be sung annually at five o'clock in the morning, on the 1st of May, upon the top of the tower, in lieu of a requiem sung before the Reformation, for the soul of Henry VII.; the rectory of Slimbridge, Gloucestershire, being charged with the annual payment of £10 for the performance of this service. He was esteemed "the prime composer of the nation." He died in 1698.

ROMBERG, DR. ANDREAS, one of a family of musical geniuses. He was born in 1767, and died in 1821. He is the author of the well-known music to Schiller's "Lay of the Bell." "Kiel," No. 79, is an adaptation from his "Transient and Eternal."

ROSENMÜLLER, JOHANN, born in Saxony about the year 1615, professor of music in Leipsic. Author of "Nassau," No. 56 ("Straf mich nicht in deinem Zorn," Bach, No. 38). He died in 1686.

SACHS, HANS, the celebrated Nuremberg shoemaker, who by his songs, which numbered some thousands, greatly assisted Luther in the Reformation. He was born about the year 1494, and died, as some say, in 1567, or, according to others, in 1576. The quaint old chorals, "Silesia," No. 142, ("Wach auf in Gottes Name,") and "Nuremberg," No. 152 ("Warum betrübst du dich mein Herz," Bach, No. 94), are attributed to him. Tucher attributes the former to Gesius.

SCHEIDEMAN, HEINRICH, organist in Hamburg about 1604, died in 1694. The author of the very beautiful choral "Morning Star," No. 25, ("Wie schön leuchtet der Morgenstern," Bach, No. 86.)

SCHEIN, JOHANN HERMANN, music director in Leipsic; born in 1586, died in 1630. A writer of some excellent chorals. The fine tune "Eisenach," No. 131 ("Machs mit mir, Gott, nach deiner Güt," Bach, No. 44), is by him. "Lutzen," No. 119 ("O Haupt voll blut und wunden," Bach, No. 21), which Frederick William of Prussia requested to be sung at his funeral, is sometimes ascribed to him; but Dr. Filitz has traced it to Hans Leo Häsler's "Lustgarten," 1601. Bach has set it five times in his "Passions Musik." Schein died in 1633, the last of the old school of choral writers.

SCHOP, JOHANN, organist in Hamburg about 1640; a composer of some of the very finest chorals. "Hamburg," No. 196, ("Jesus meines lebens leben;") "Flanders," No. 262, ("Sollt' ich meinen Gott

nicht singen," Bach, No. 220;) "Wicliffe," No. 73, ("O Ewigkeit du Donnerwort," Bach, No. 26,) are by him.

SELLE, THOMAS, born in Saxony, 1599; canon and music director in Hamburg, where he died in 1663. A composer of masses, and other sacred works. The very fine choral "Oldenburg," No. 150, ("O, ursprung des Lebens!") is by him.

SHRUBSOLE, WILLIAM, born in Sheerness, 1759. Secretary to the Treasury in the Bank of England; author of several hymns, and of the popular tune "Miles' Lane," No. 215. He died 1829.

SMART, SIR GEORGE, organist and composer to the Chapels Royal. An able conductor and teacher of music. Author of "Wiltshire,' No. 254.

SMITH, ISAAC, precentor to the Alie-street Meeting, London. He published a book of psalm-tunes in 1770, several of which were very popular. "Abridge," No. 156, is one of them.

SPERATUS, DR. PAUL, born in 1484, of a noble family in Suabia. He attended Luther's lectures in Wittemberg, and became an active Reformer and preacher in Vienna and Moravia. In 1524 he was condemned to be burnt in Olmutz, but escaped that fate on condition that he left the country. He went to Prussia, where he was active in carrying on the Reformation. He died at Königsberg, in 1554. The noble tune "Dettingen" is attributed to him (see Luther). The hymn to which it was sung was by Speratus, and was one of the earliest vernacular evangelical hymns. Through street-singers it prepared the way, in more than one place, for the Reformation.

SPOHR, LUDWIG, born in Brunswick, in 1784, resided chiefly at Cassel, where he died, 1859; one of the greatest violinists of the German School, and author of very numerous important works, Operas, Oratorios, and Instrumental Compositions. "Lebanon," No. 272, and "Irene," No. 296, are by him. The former is an adaptation from his "Faust."

STANLEY, SAMUEL, born in Birmingham in 1767, and precentor of Carr's-lane Chapel in that town. The author of many popular tunes, of which "Montgomery," No. 92, is the best. In the "Asylum Hymns" this tune is attributed to Jarvis. "Doversdale," No. 225, is by him.

STEVENSON, SIR JOHN ANDREW, Mus. Doc., born in Dublin, 1759; died in 1833. A composer of Anthems and other music. "Vesper," No. 270, is by him.

TALLIS (or TALYS), THOMAS, born in the early part of the reign of Henry VIII. Gentleman of the Chapel Royal, and organist to Henry VIII., Edward VI., and Queens Mary and Elizabeth. One of the fathers of English sacred music. The tune "Canon," No. 12,

was composed about 1567, to a double Long Metre psalm in Archbishop Parker's version,—the eighth of the nine tunes at the end. Ravenscroft reduced it to a single Long Metre. No tune perhaps has been more shamefully robbed of its classical purity and beauty. Hardly can it be recognised in the unredeemed vulgarity of the "Evening Hymn," or "Magdalen." The editor of John Wesley's "Foundry Tunes," 1742, appears to have been its original corrupter. Within the last few years it has been restored to its original purity. It is a canon for soprano and tenor, and should therefore be sung through without a pause. Both the melody and the harmony of the perfect Common Metre tune No. 59, are by Tallis. It was composed for the "Veni Creator," in Archbishop Parker's Psalter. He died 1585.

TELEMANN, GEORGE PHILIP, born in Magdeburg in 1681. Musical director in Hamburg; said to be the greatest church musician of Germany. Handel speaks of him very highly. He died 1767. "Weimar," No. 86 ("Jesu Leiden, Pein und Tod," Bach, No. 61), is said to be by him. Others attribute it to Melchior Vulpius.

TESCHNER, MELCHIOR, Cantor in Franstadt, in Silesia. The very fine choral "Waterford," No. 140 ("Valet will ich dir geben," Bach, No. 24), is by him, and was composed about 1613.

VOPELIUS, L., a German composer, living in 1682. "Styria," No. 157, ("Ach Gott und Herr," Bach, No. 40,) is by some attributed to him; by others to Göldel.

WAINWRIGHT, DR. ROBERT, born in 1747. Organist of St. Peter's Church, Liverpool. "Liverpool," No. 96; and "Manchester," No. 190, are by him. He died in 1782.

WEBBE, SAMUEL, born in 1740, in Minorca. A self-educated but an accomplished man; master of several languages. He wrote several tunes for the Romish Service, amongst these are "Melcombe," No. 78; and "Corinth," No. 137; the latter is often erroneously ascribed to Michael Haydn, but it originally appeared as a "Tantum ergo," in Webbe's "Short Masses for Small Choirs." "Benevento," No. 248, is also attributed to him.

WEISS, MICHAEL, a Moravian minister at Landskron, near Fulneck, in Moravia. In the year 1531 he published the first edition of "the Brethren's Hymn-book," in the German language, of which Luther said, "It pleases me well, and is the work of a good poet." Luther attributes to him "Bohemia," No. 34, but La Trobe assigns it to Selle. The very fine choral "Arno," No. 148, is also attributed to him, but is probably of older date.

WESLEY, SAMUEL, son of the Rev. Charles Wesley, the poet of Methodism; *born in 1766.* Distinguished for great musical ability,

a fine organist, and composer of some excellent Congregational psalm tunes. He published, in 1828, "Original Tunes set to Hymns in the Wesleyan Hymn-book." He died in 1837.

WEST, LEWIS RENATUS, born in 1753: an English Moravian minister. A great promoter of sacred music. "Prague," No. 104, is by him. He died in 1826.

WHEALL, WILLIAM, Mus. Bac. Organist of St. Paul's, Bedford, about 1729. The author of "Bedford," No. 163. He died in 1745.

WINTER, PETER VON, Kapellmeister to the King of Bavaria in Munich about 1758; a very popular composer and author of several Operas, &c. Author of "Frankfort," No. *8*.

WORGAN, DR. JOHN, organist of St. Mary Axe and Aldgate churches. A composer of great ability. "Easter Hymn," No. 242, has often been ascribed to him, but it appears in the "Lyra Davidica," 1708. He died in 1790.

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* Indicates tunes inserted by permission from the Rev. W. J. Blew's "Church Hymn and Tune Book."
† Words inserted by permission from Mendelssohn's "St. Paul."
‡ Words inserted by permission from Mendelssohn's "Lobgesang."
§ Inserted by permission from "Twelve Chorales, arranged by Sir H. R. Bishop."

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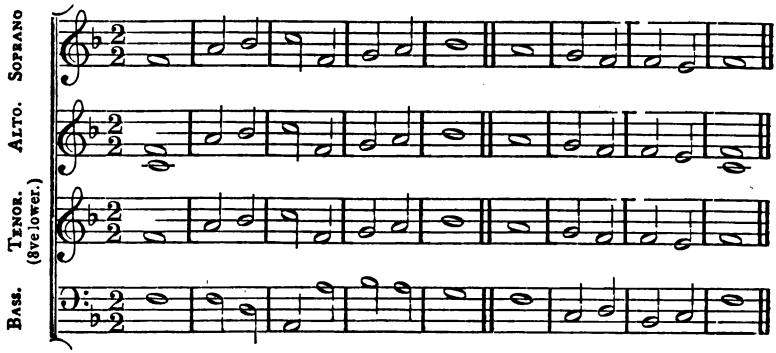

2

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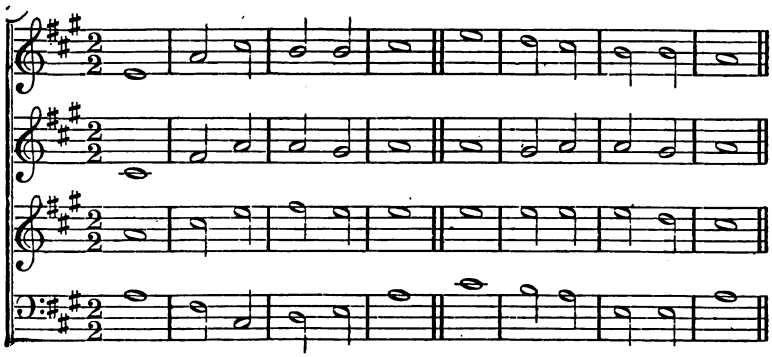

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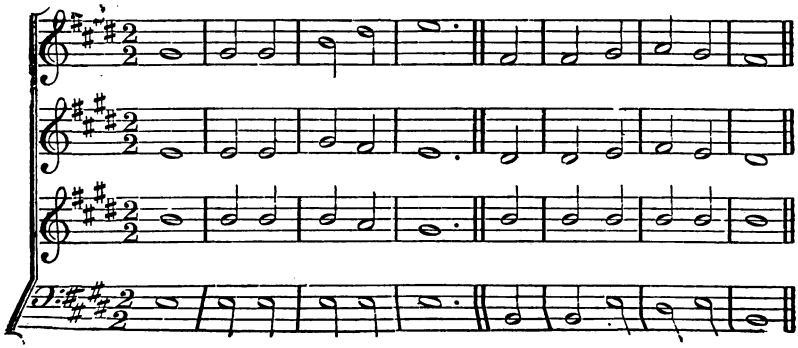

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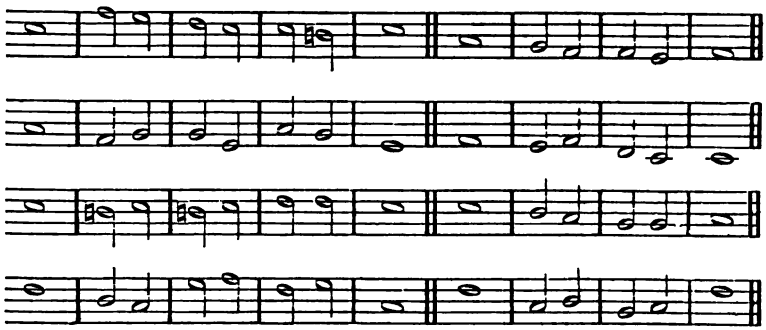
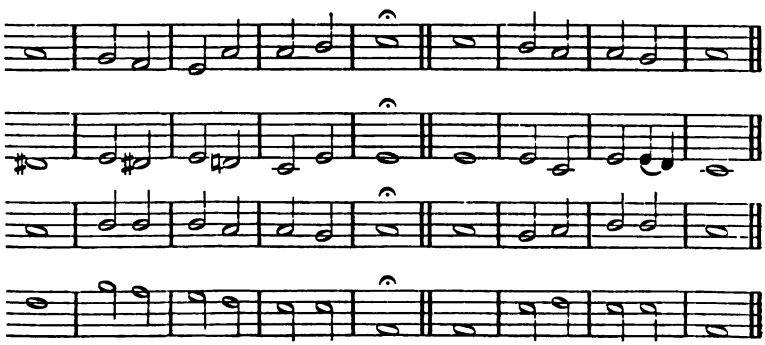


[*Continued.*] JOHN DAY'S PSALTER.



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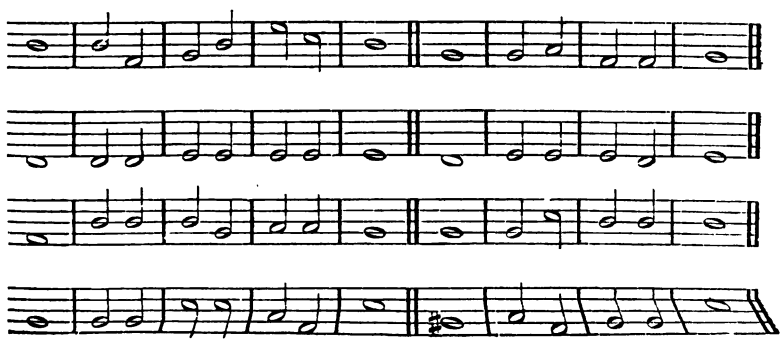
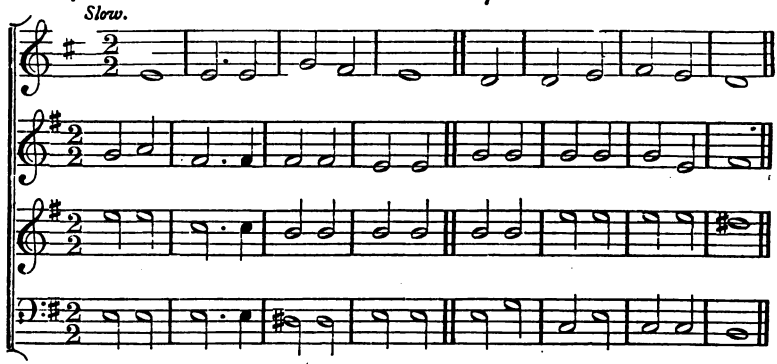
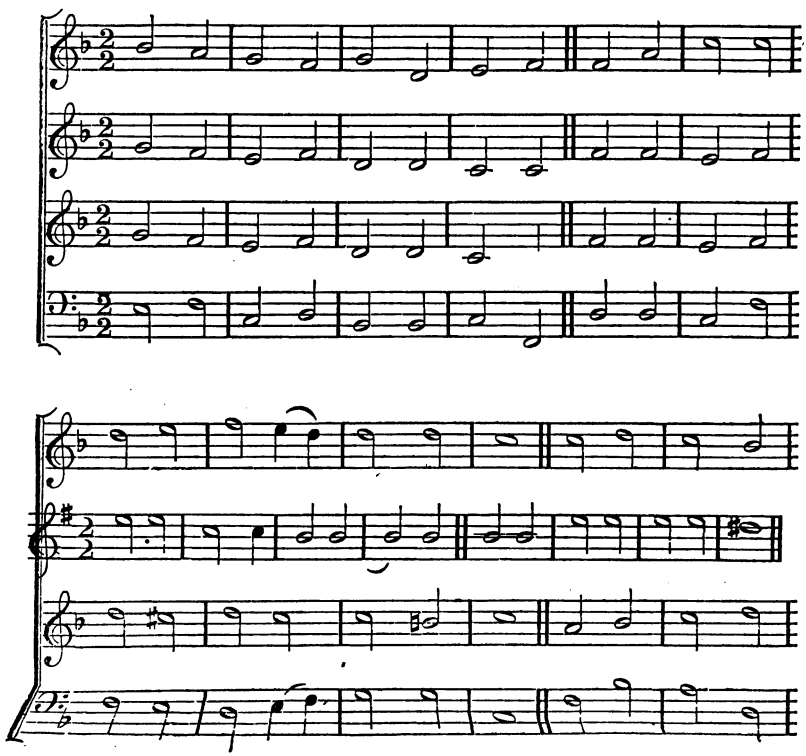


4 BIRKENHEAD.—8s. & 7s.



5 ECKINGTON—8. 7. 4.



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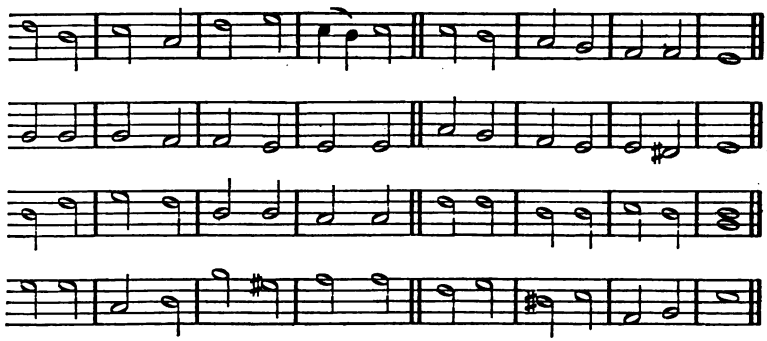

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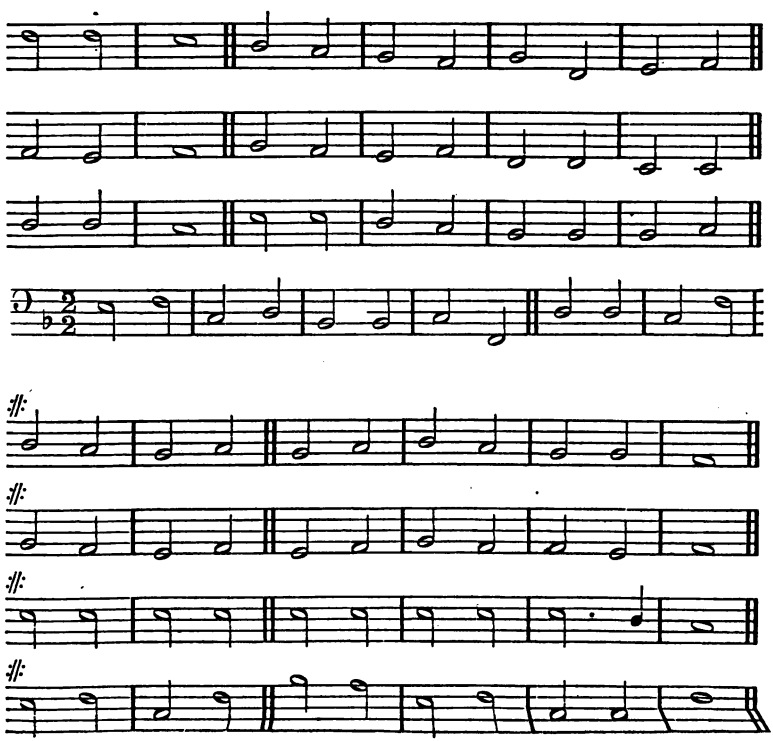

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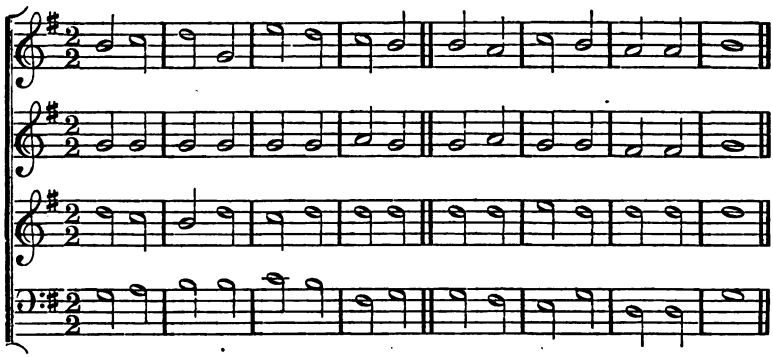

7

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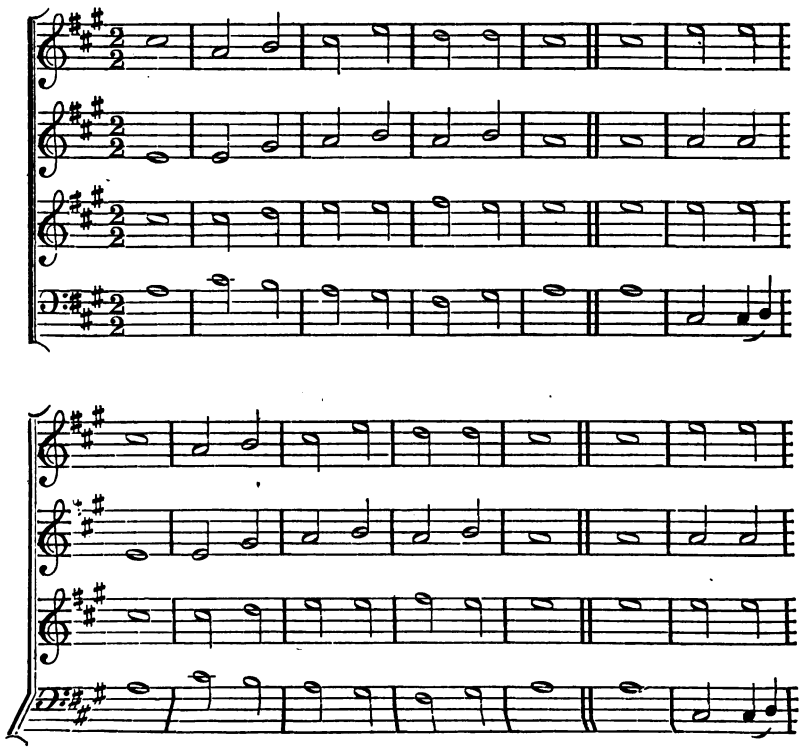
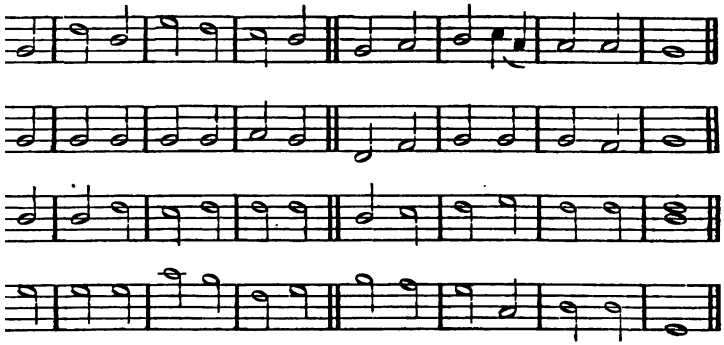
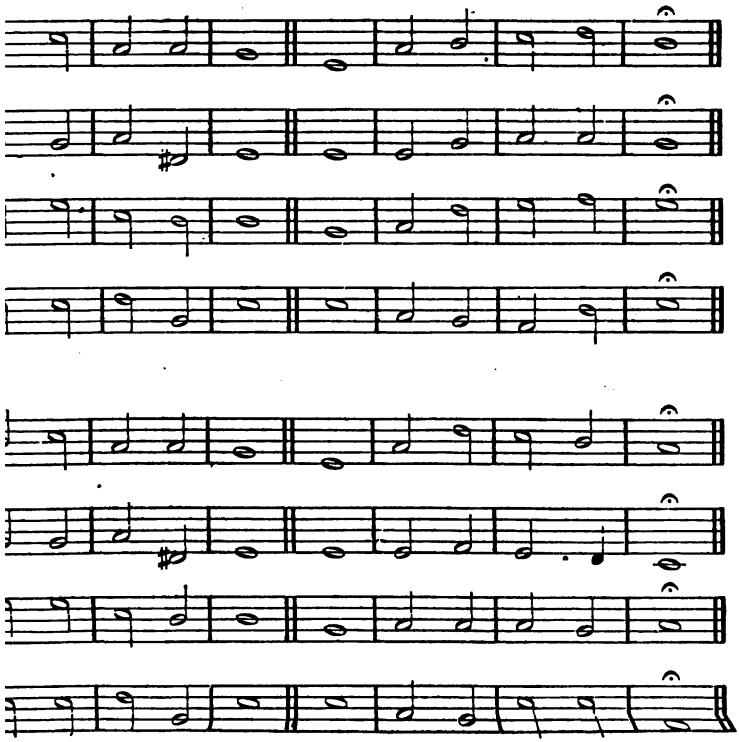


P. von Winter.



Hen. Isaac, 1490.



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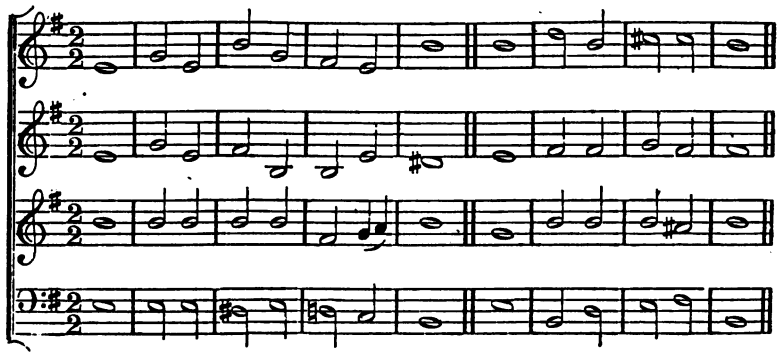

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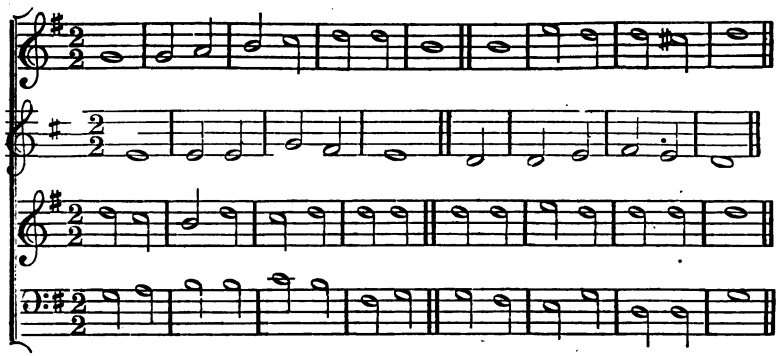

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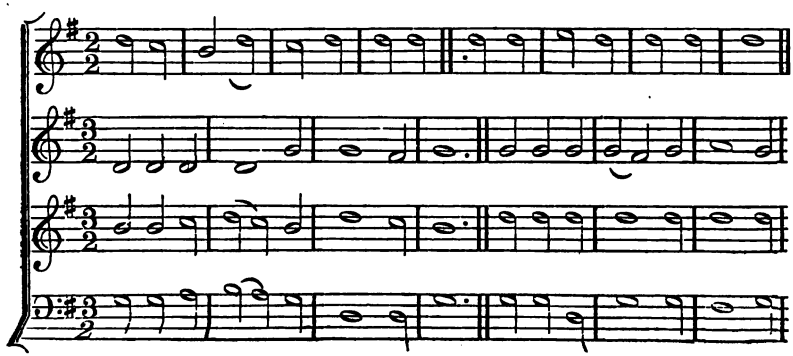
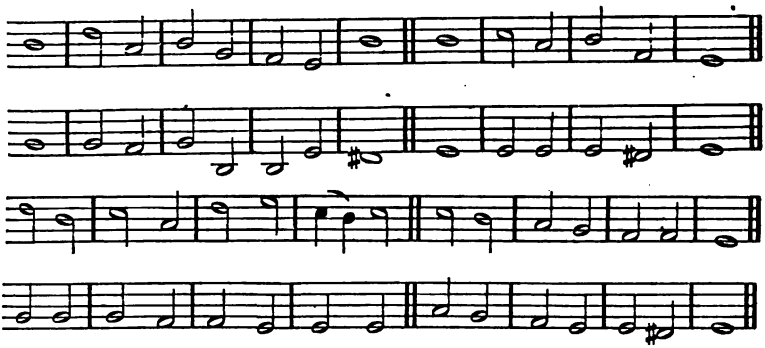
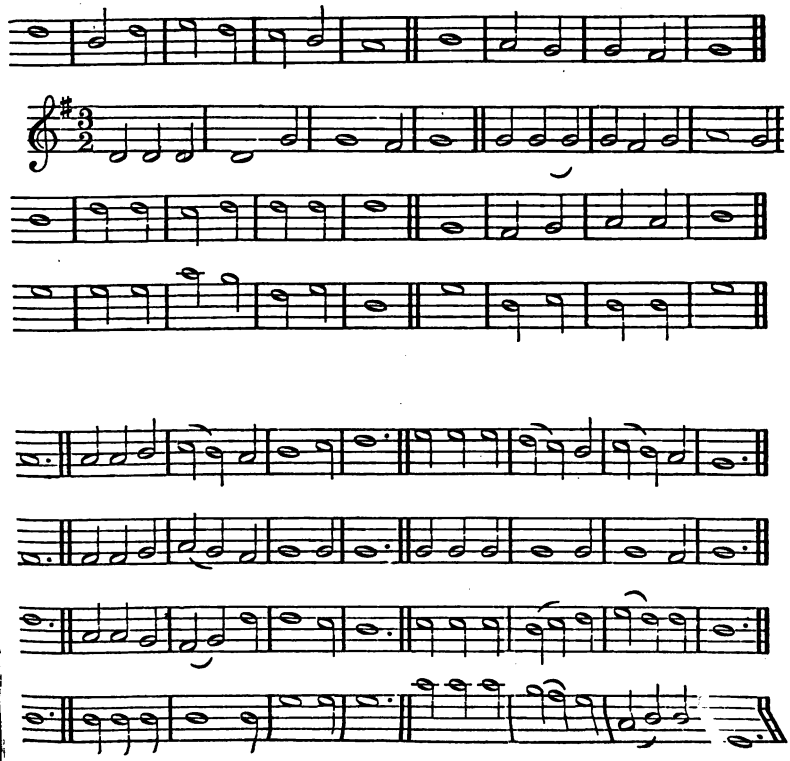




Old Scots Tune.



11 TRINITY.—6 6 4, 6 6 6 4.

Glo - ry to God on high, Let earth to

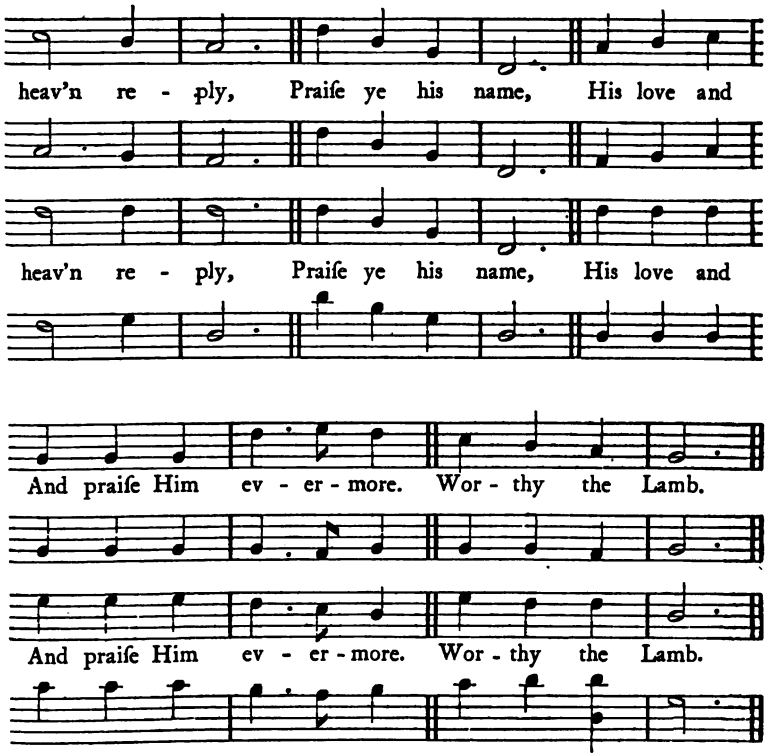
Glo - ry to God on high, Let earth to

grace a - dore, Who all our for - rows bore,

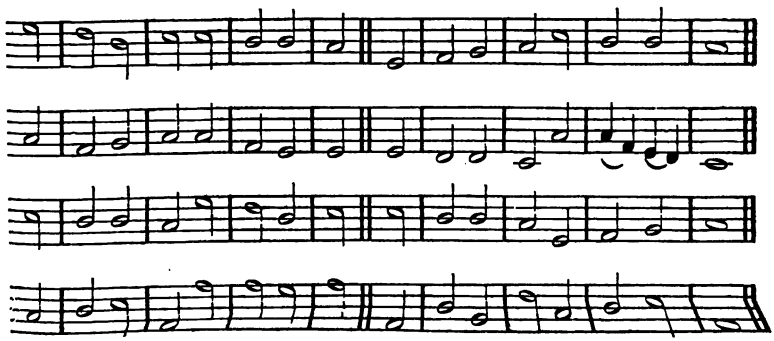
grace a - dore, Who all our for - rows bore,

12 CANON.—L.M.

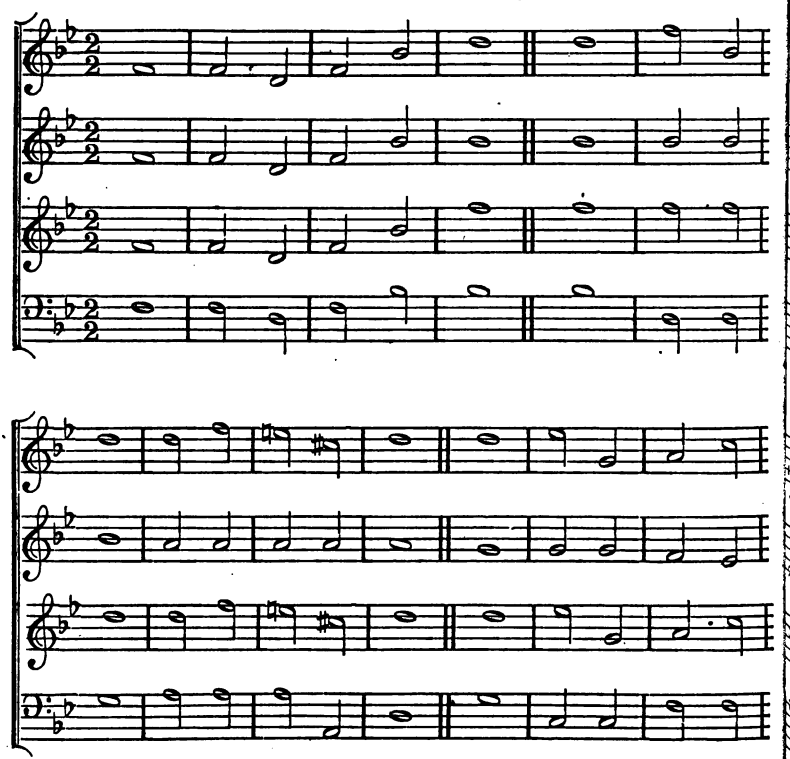
GIARDINI.



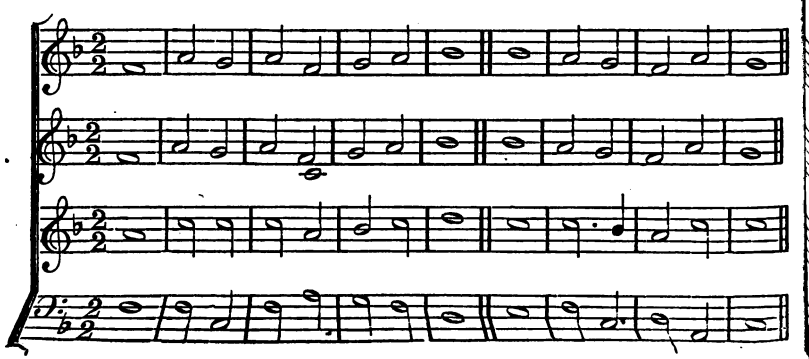
T. TALLIS.



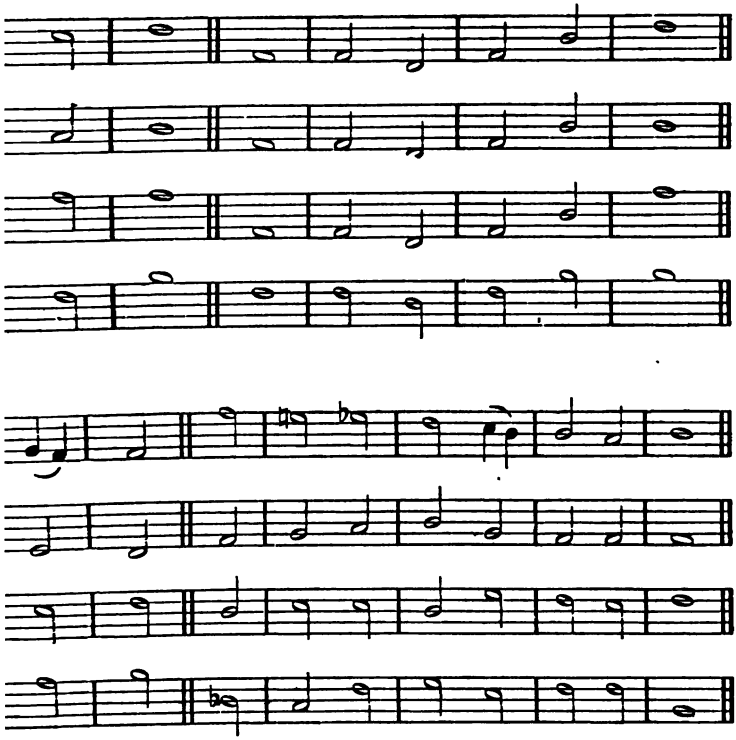
13 SILSOE. 6 6 6 6, 8 8.



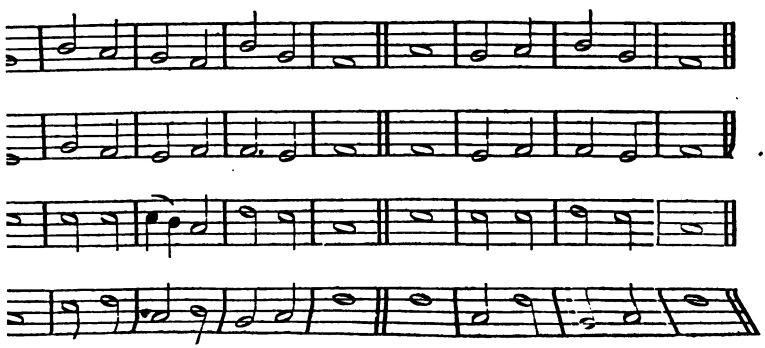
14 PASTON.—C.M.



DR. GAUNTLETT.



M. LUTHER.



15 HOLY CROSS.—P.M. 6 8, 6 4

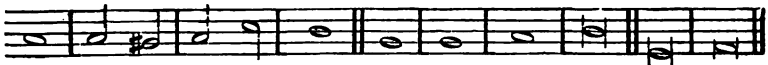
Adagio.

Lo, on th'in - glorious tree The Lord, the Lord of glo-ry hangs;

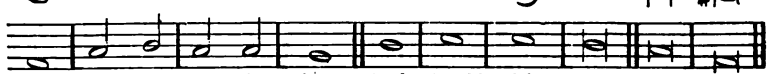
Lo, on th'in- glorious tree The Lord, the Lord of glo-ry hangs;

16 BARNABAS.—P.M. 7 6, 7 6, 7 7, 7 6.

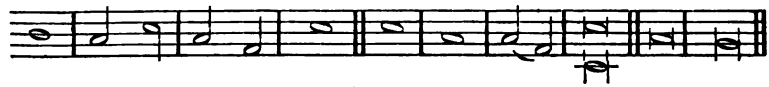
DR. GAUNTLETT.



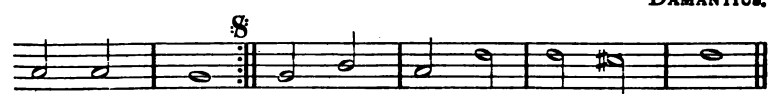
For - ſa - ken now is he, And pierc'd with pangs. A - men.

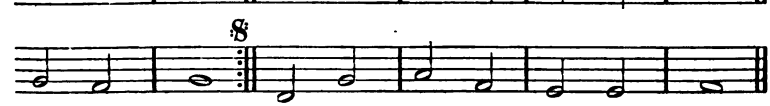


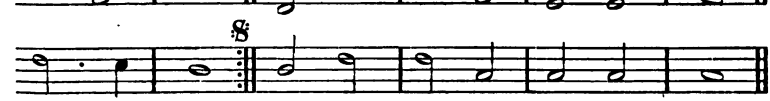
For - ſa - ken now is he, And pierc'd with pangs. A - men.

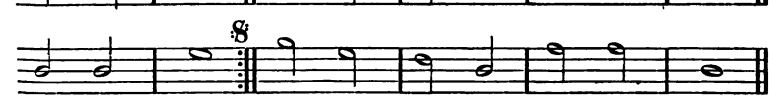


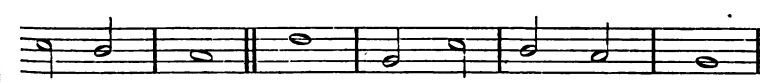
DAMANTIUS.

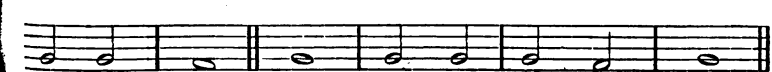


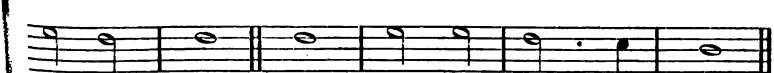


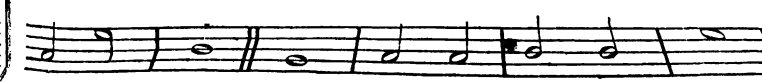




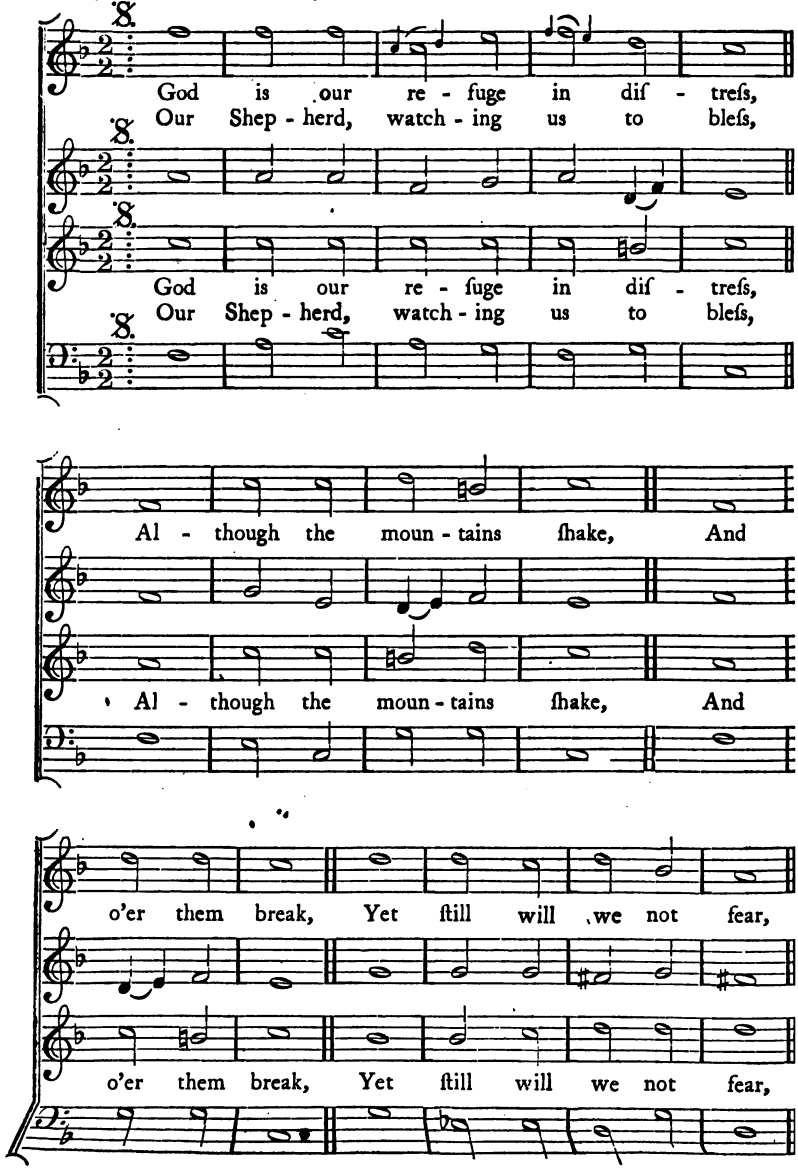




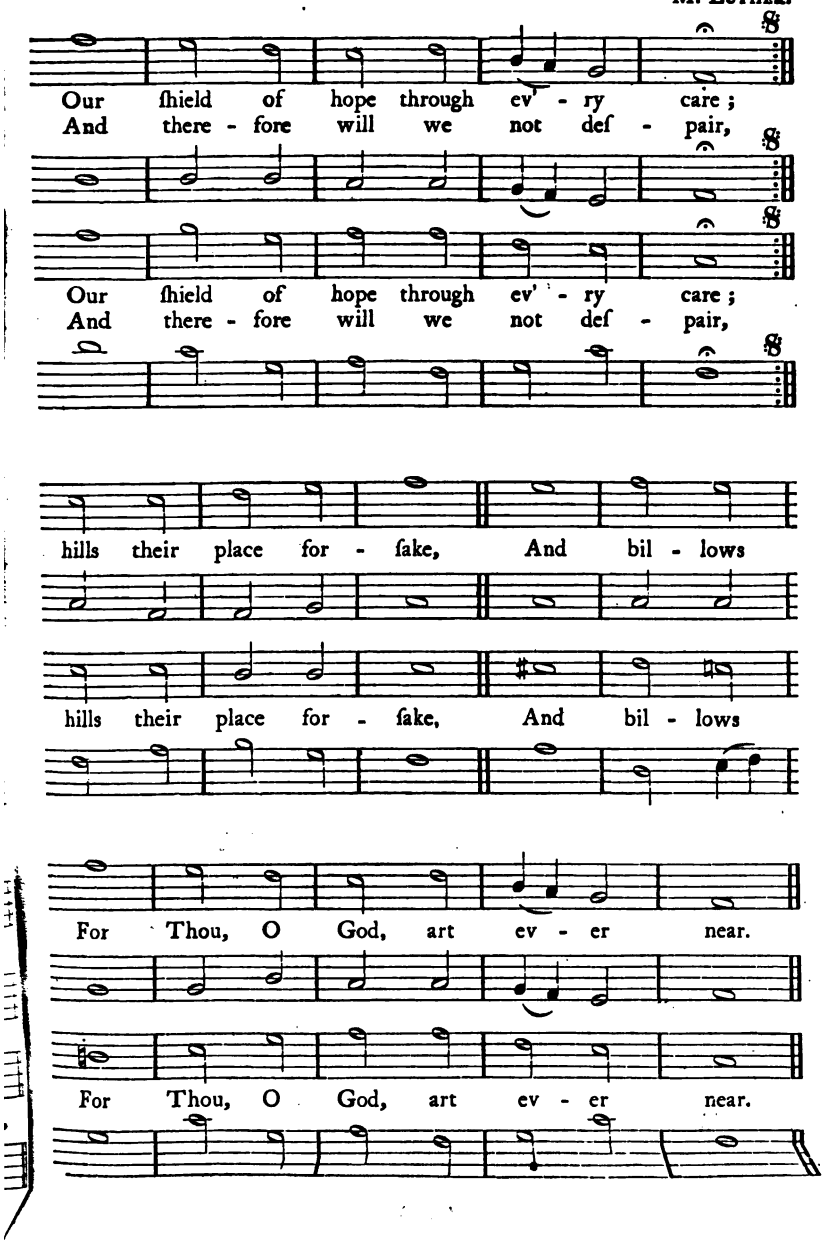




WORMS, OR FORTRESS.—CHORALE.



M. Luther.


Our ſhield of hope through ev' - ry care ;
And there - fore will we not deſ - pair,
Our ſhield of hope through ev' - ry care ;
And there - fore will we not deſ - pair,
hills their place for - ſake, And bil - lows
hills their place for - ſake, And bil - lows
For Thou, O God, art ev - er near.
For Thou, O God, art ev - er near.

ECCARD.—Chorale.

Andante.

1st Treble.

O, let us mag - ni - fy the Lord, In
He wrought the ſpa - cious fir - ma - ment, The

2nd Treble.

O, let us mag - ni - fy the Lord, In ſongs
He wrought the ſpa - cious fir - ma - ment, The ſtars

Alto.

O, let us mag - ni - fy the Lord, In ſongs of
He wrought the ſpa - cious fir - ma - ment, The ſtars in

Tenor. (8ve lower.)

O, let us mag-ni - fy the Lord, In
He wrought the ſpacious fir - ma - ment, The

Bass.

O, let us mag - ni - fy the Lord, In
He wrought the ſpa - cious fir - ma - ment, The

- - fy His migh - ty Word, All bliſs on earth
things by Him were ſent, In har - mo - ny

- - fy His migh - ty Word, All bliſs . . on earth re -
things by Him were ſent, In har - - mo - ny com -

- fy His migh - ty Word, All bliſs on earth re -
things by Him were ſent, In har - mo - ny com -

glo - ri - fy His migh - ty Word, All bliſs on earth re -
good - ly things by Him were ſent, In har - mo - ny com -

- fy His migh - ty Word, All bliſs on earth re -
things by Him were ſent, In har - mo - ny com -

dim.

ſongs of grate - - ful feel - - ing; O, glo - ri -
ſtars in or - - der ſhin - - ing; All good - ly

dim.

. . of grate - ful feel - - - ing; O, glo - ri -
. . in or - der ſhin - - - ing; All good - ly

dim.

grate - - ful feel - - - - ing; O, glo - ri -
or - - der ſhin - - - - ing; All good - ly

dim.

ſongs of grate - ful feel - - - ing; O
ſtars in or - der ſhin - - - ing; All

ſongs of grate - ful feel - - - ing; O, glo - ri -
ſtars in or - der ſhin - - - ing; All good - ly

f

re - veal - - ing. With fer - vour praiſe His
com - bi - - ning. E - - ter - nal is His

- veal - - - ing. With fer - vour
- bi - - - ning. E - ter - nal

f

- veal - - ing. With fer - vour praiſe His Ho - ly Name,
- bi - - ning. E - ter - nal is His bound - leſs Throne,

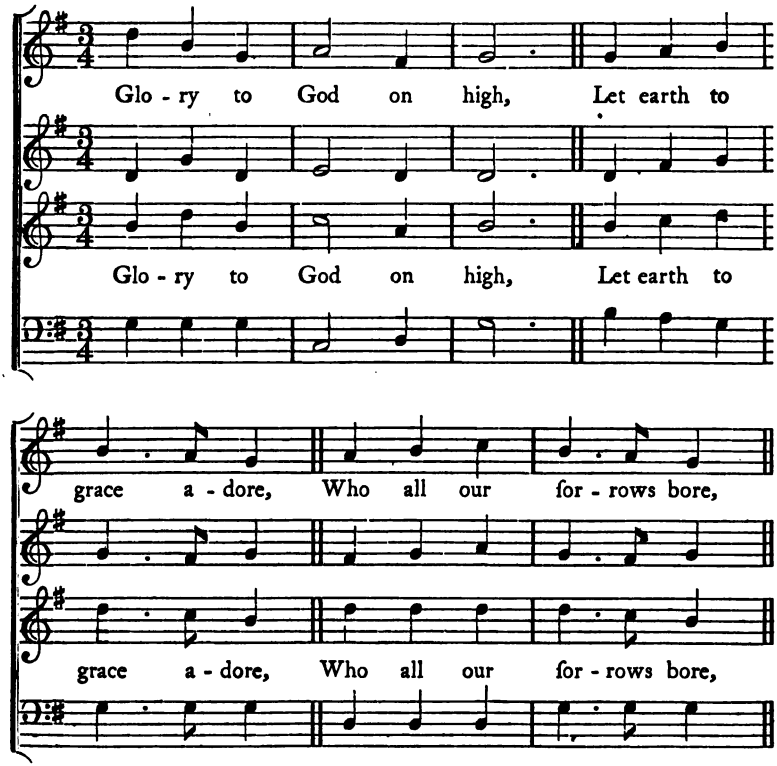
f

- veal - - ing. With fer - vour praiſe His . . Ho - ly Name,
- bi - - - ning. E - ter - nal is His . . bound - leſs Throne,

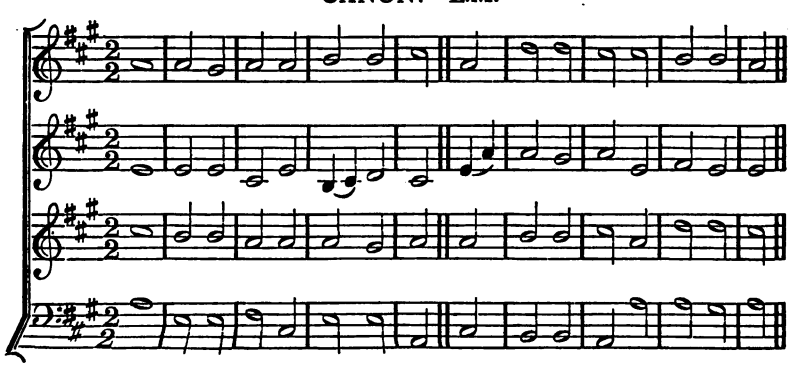
f

- veal - - *ing.* With fer - vour
- *bi* - - - *ning.* E - ter - nal

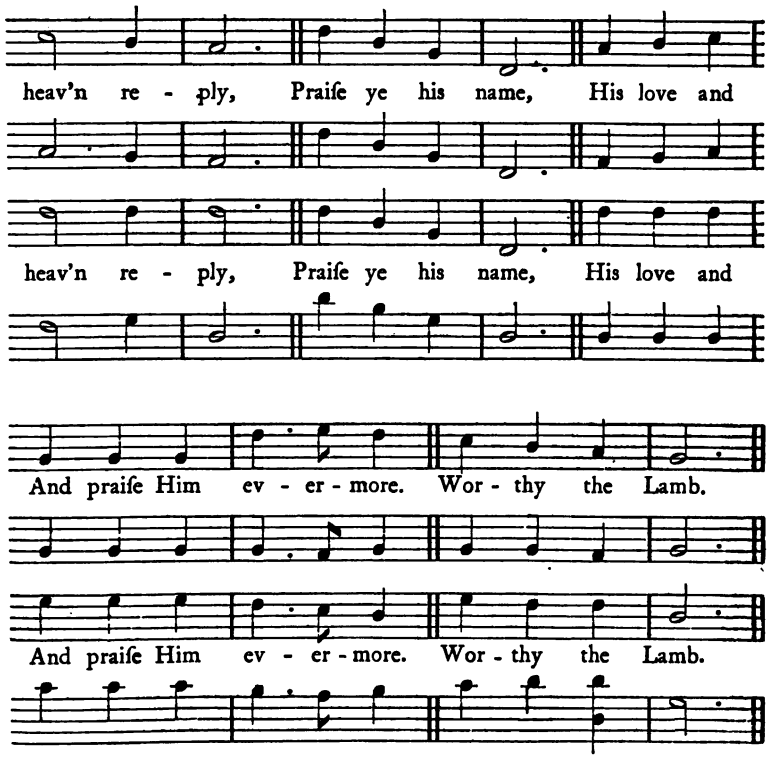
11 TRINITY.—6 6 4, 6 6 6 4.



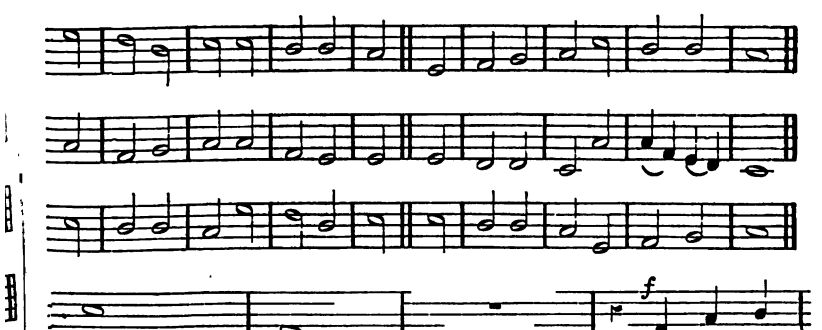
12 CANON.—L.M.



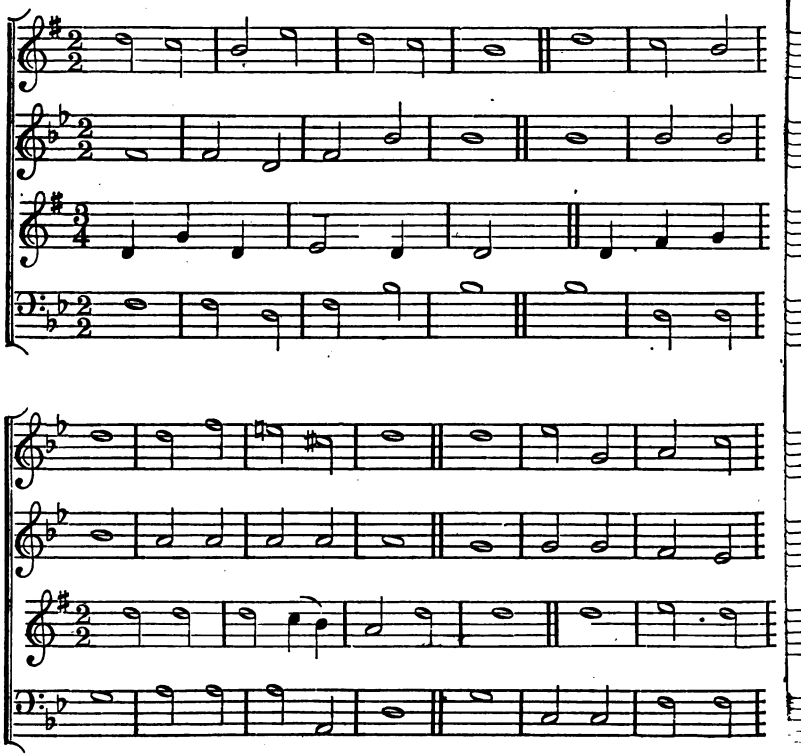
GIARDINI.



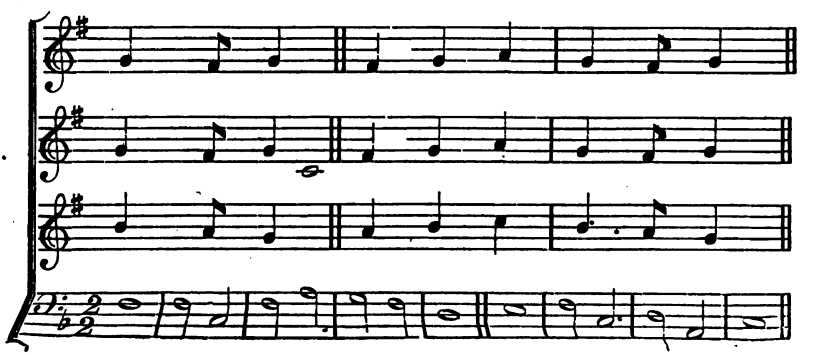
T. TALLIS.



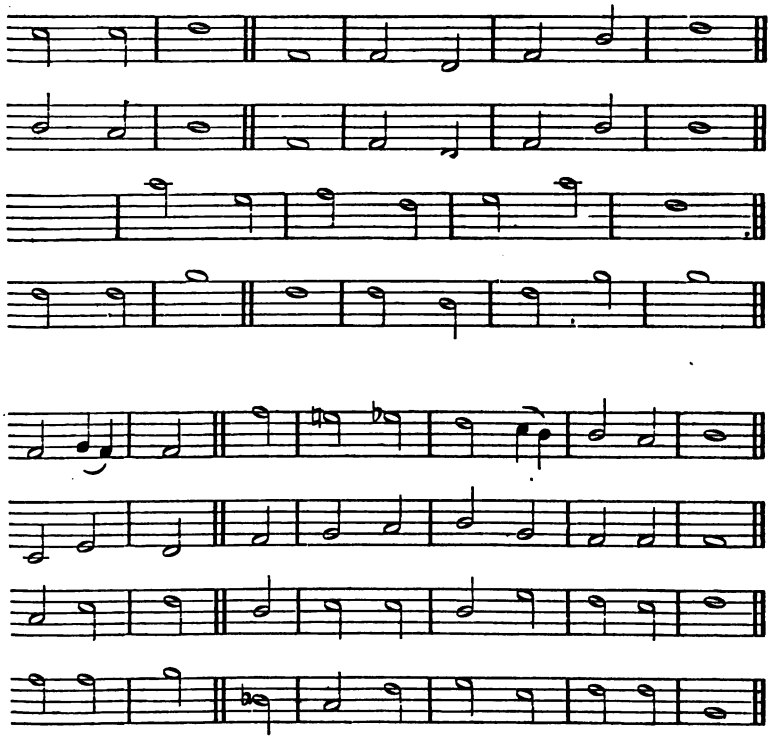
13 SILSOE. 6666, 88.



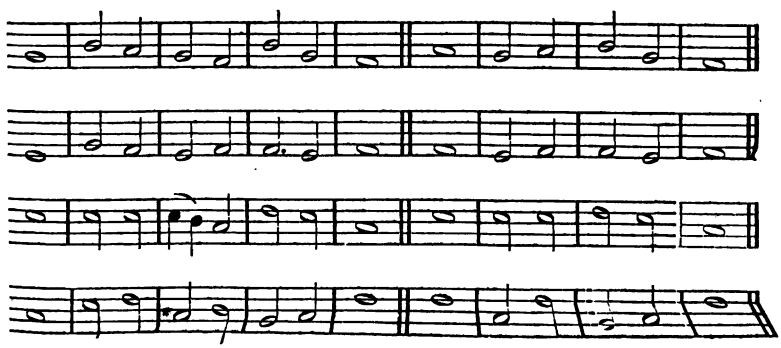
14 PASTON.—C.M.



DR. GAUNTLETT.

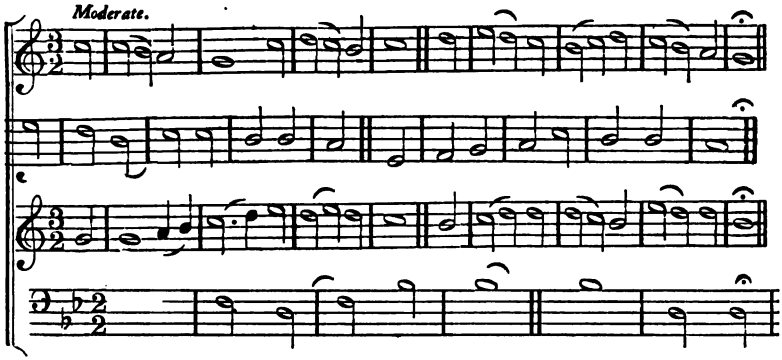


M. LUTHER.



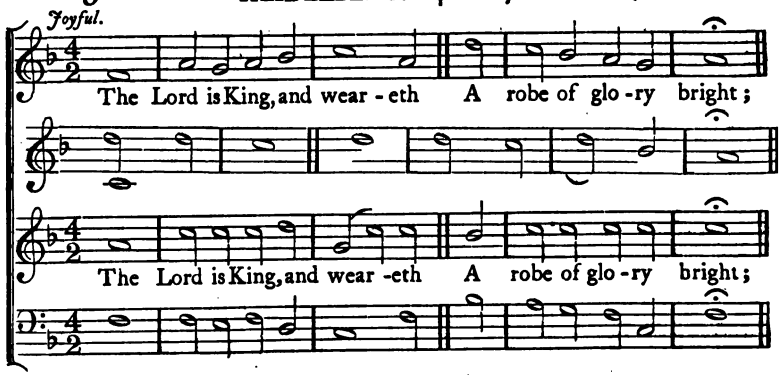
22 WAREHAM.—L.M.

Moderate.



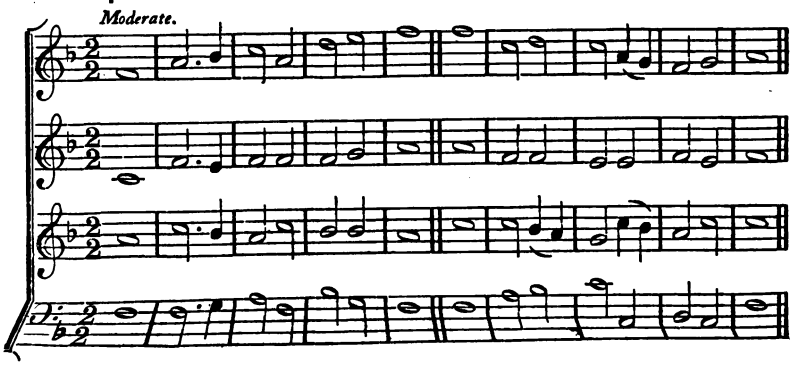
23 HEIDELBERG.—4 lines 7 6. or C.M.

Joyful.

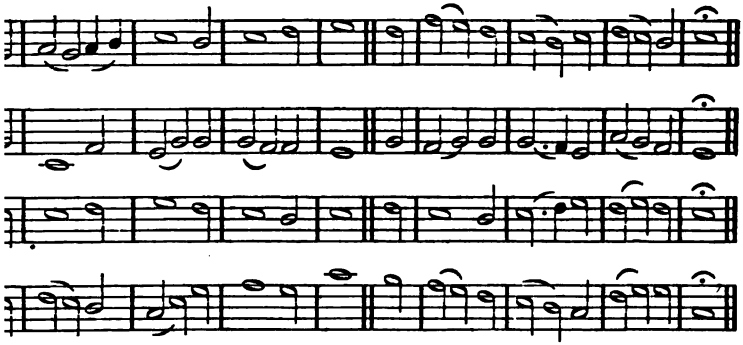


24 SAMSON.—L.M.

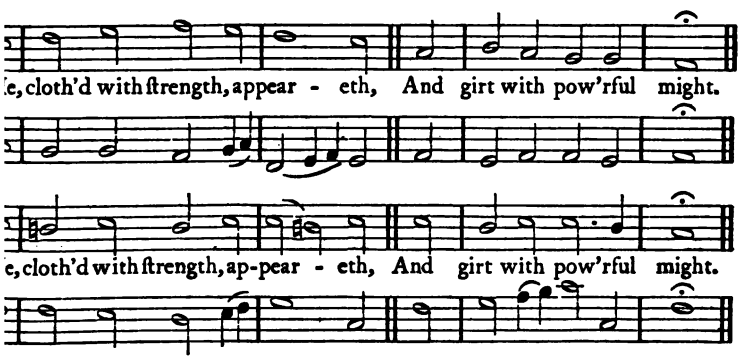
Moderate.



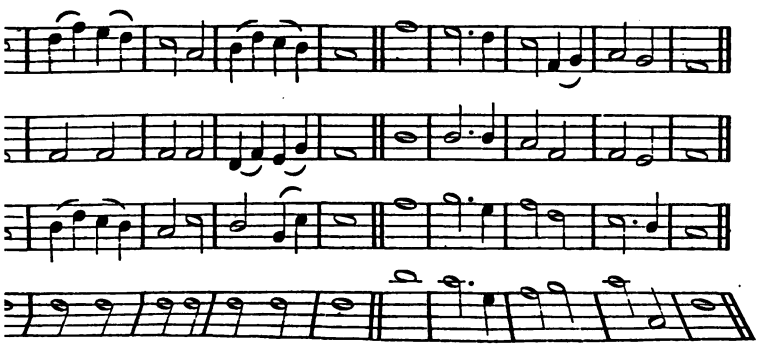
Wm. Knapp, of Bedford.

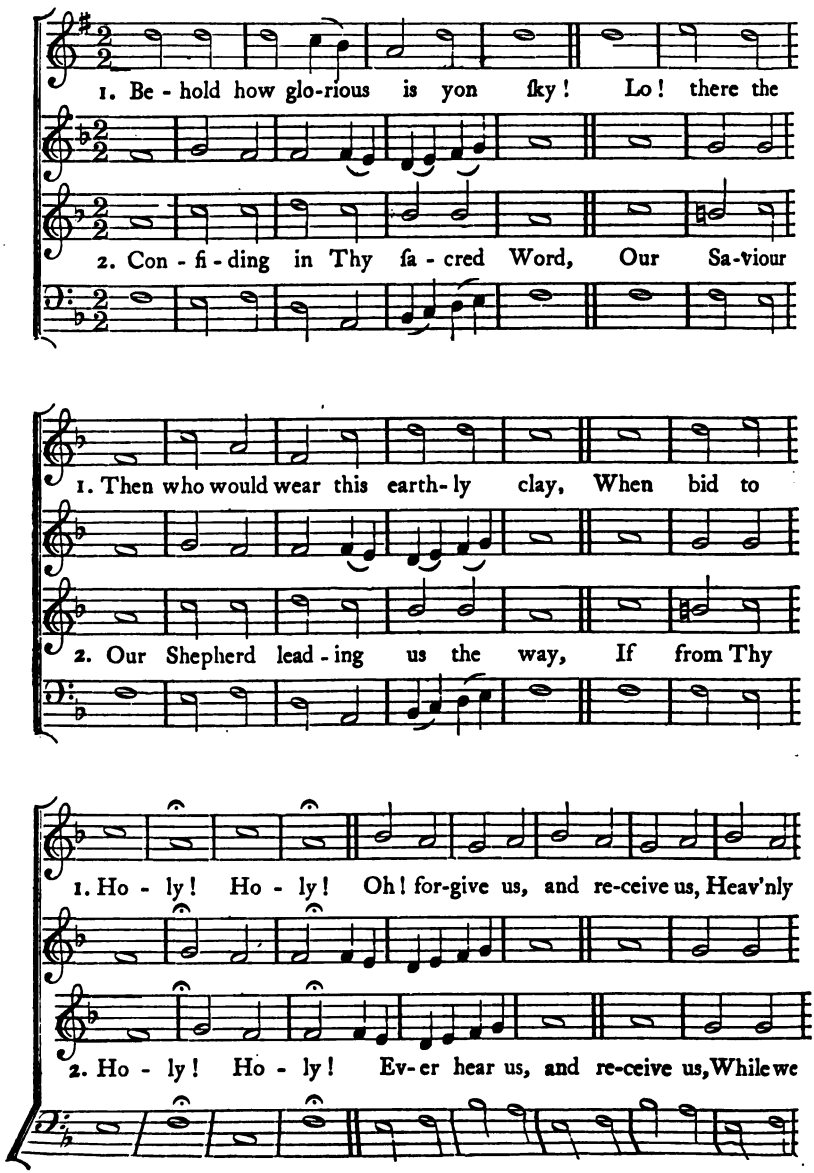


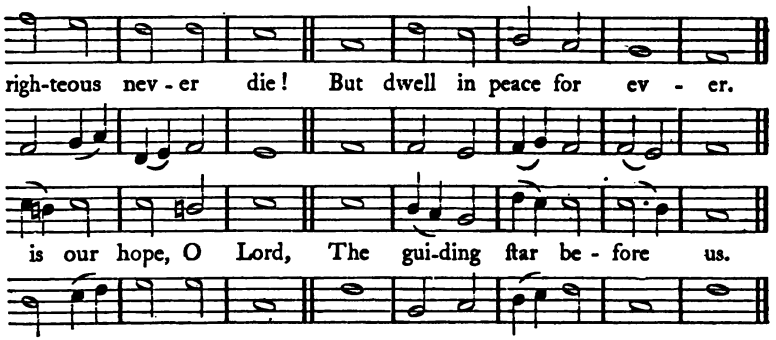
Lutheran.

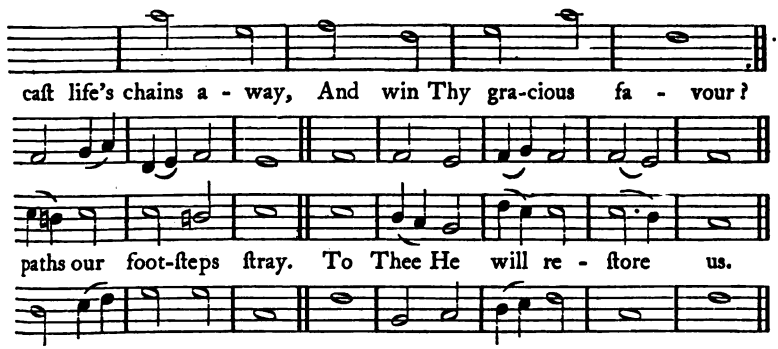


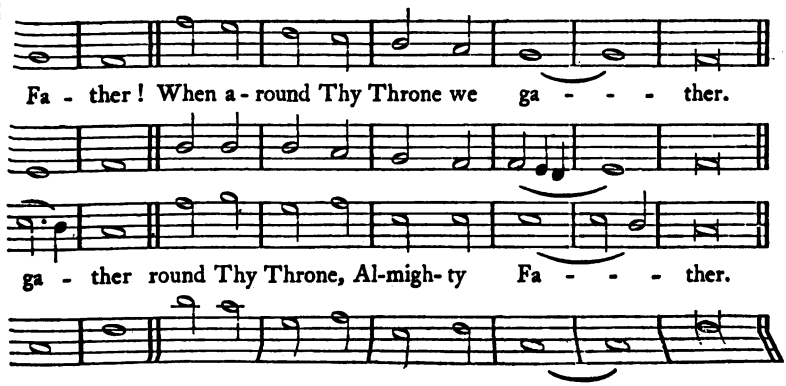
Arranged from Handel.




1. Be - hold how glo-rious is yon ſky! Lo! there the
2. Con - fi - ding in Thy ſa - cred Word, Our Sa-viour
1. Then who would wear this earth- ly clay, When bid to
2. Our Shepherd lead - ing us the way, If from Thy
1. Ho - ly! Ho - ly! Oh! for-give us, and re-ceive us, Heav'nly
2. Ho - ly! Ho - ly! Ev-er hear us, and re-ceive us, While we


righ-teous nev - er die! But dwell in peace for ev - er.
is our hope, O Lord, The gui-ding ſtar be - fore us.


caſt life's chains a - way, And win Thy gra-cious fa - vour?
paths our foot-ſteps ſtray. To Thee He will re - ſtore us.


Fa - ther! When a - round Thy Throne we ga - - - ther.
ga - ther round Thy Throne, Al-migh- ty Fa - - - ther.

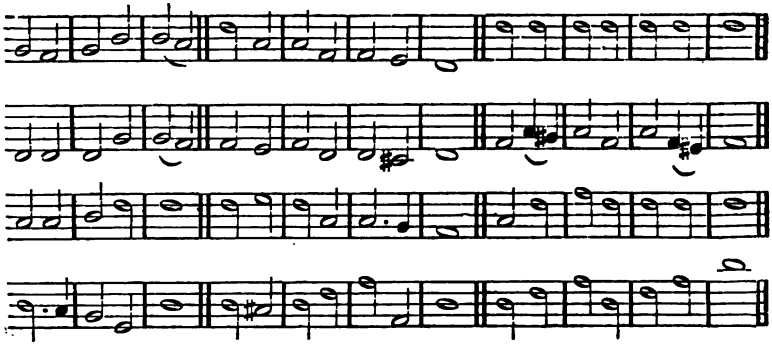
26 PRAISE.—8 lines 7s—2 repeated.

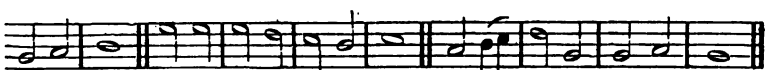
Joyful.

Hark the herald Angels sing, &c.

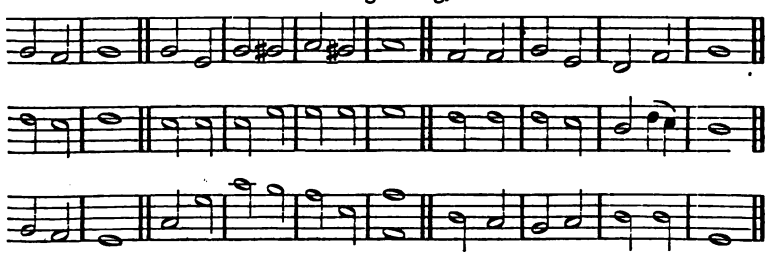
27 CANONBURY.—L.M.

Moderate.

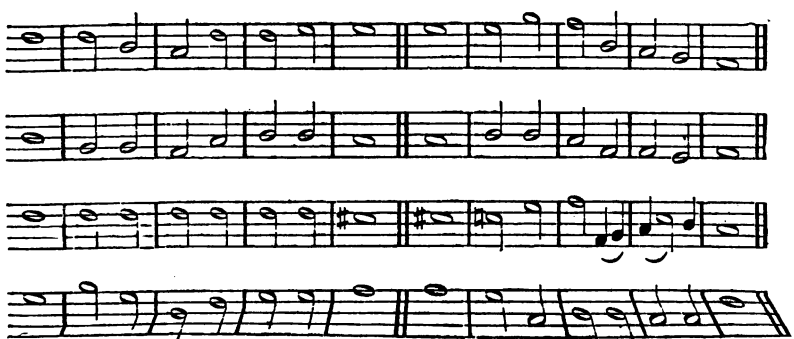




Hark the herald Angels sing, &c.

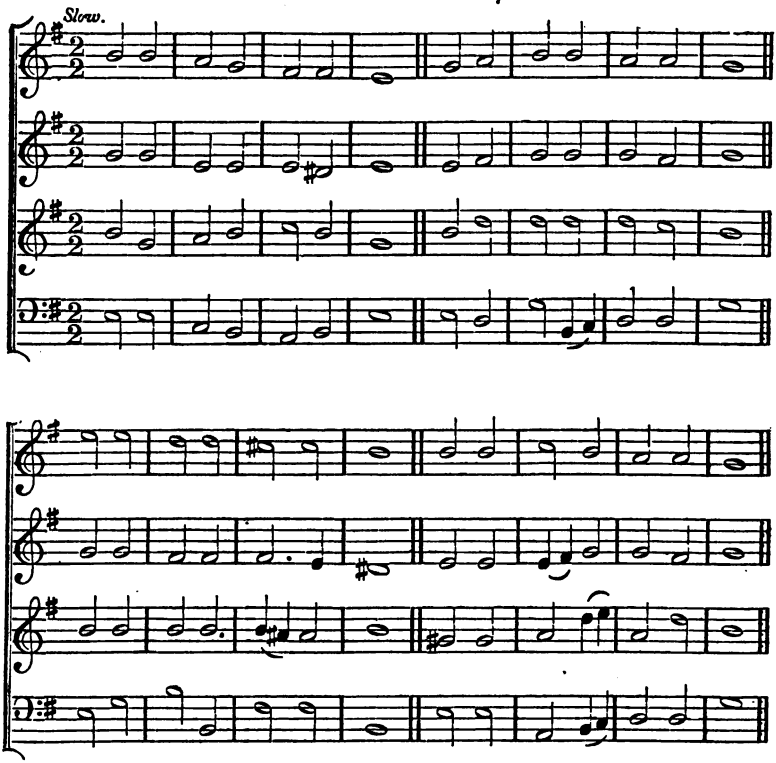


DR. GAUNTLETT.



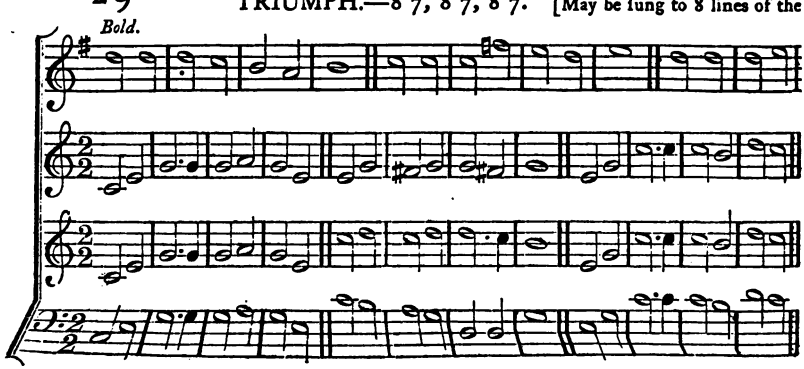
28 REFUGE.—8 lines 7s.

Slow.

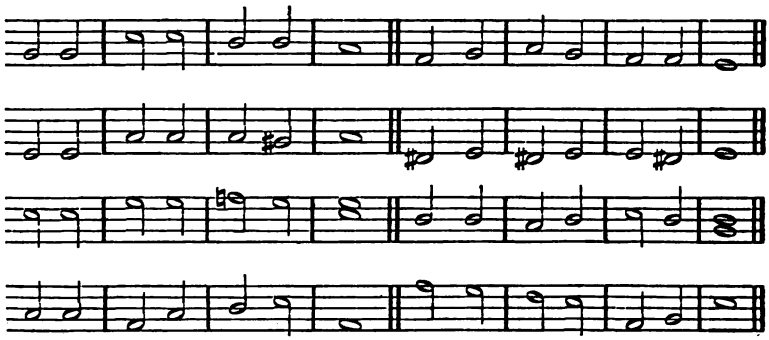


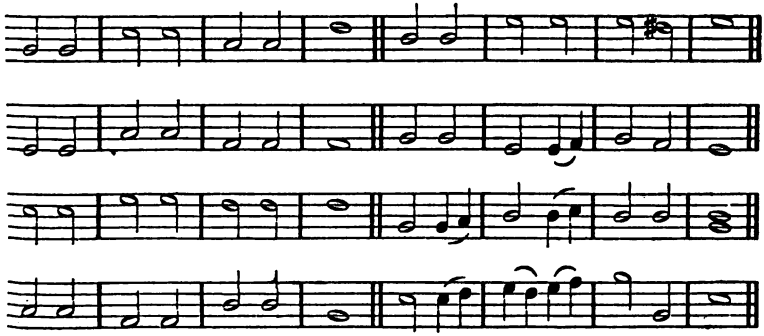
29 TRIUMPH.—8 7, 8 7, 8 7. [May be sung to 8 lines of the

Bold.

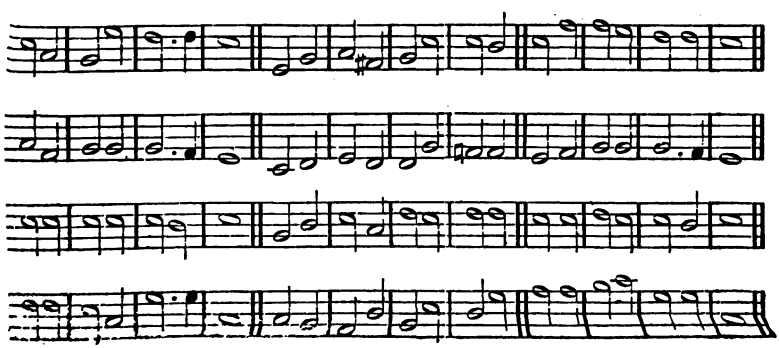


J. Cruger, 1640.

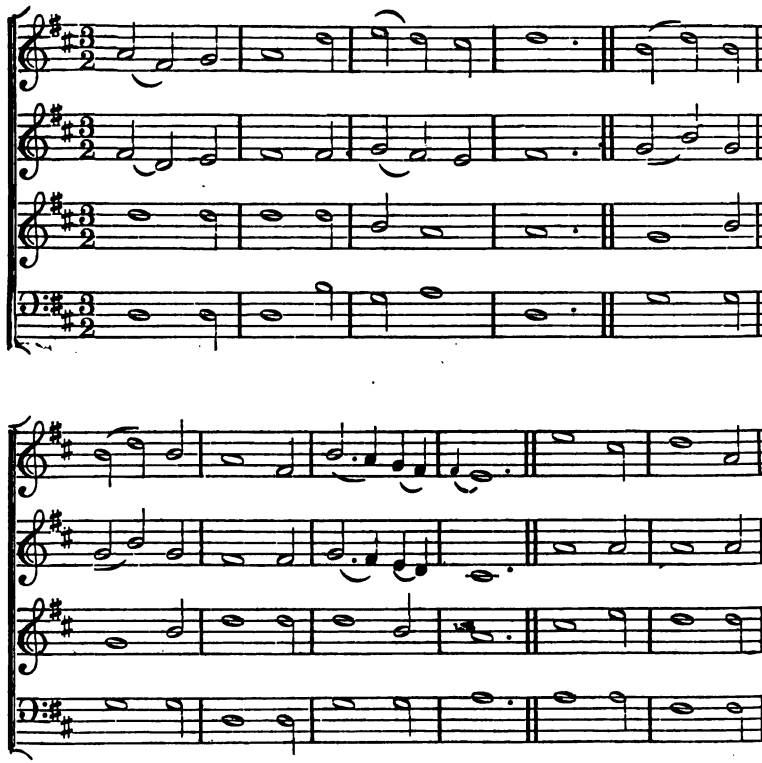




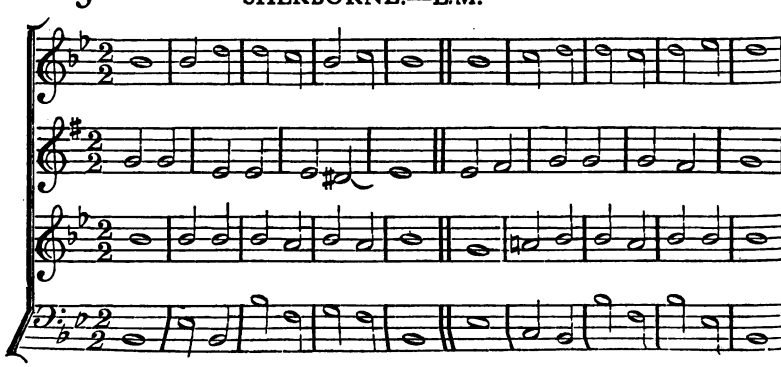
ſame metre, by repeating the firſt two lines, or as 8, 7, 4.] Dr. Gauntlett.

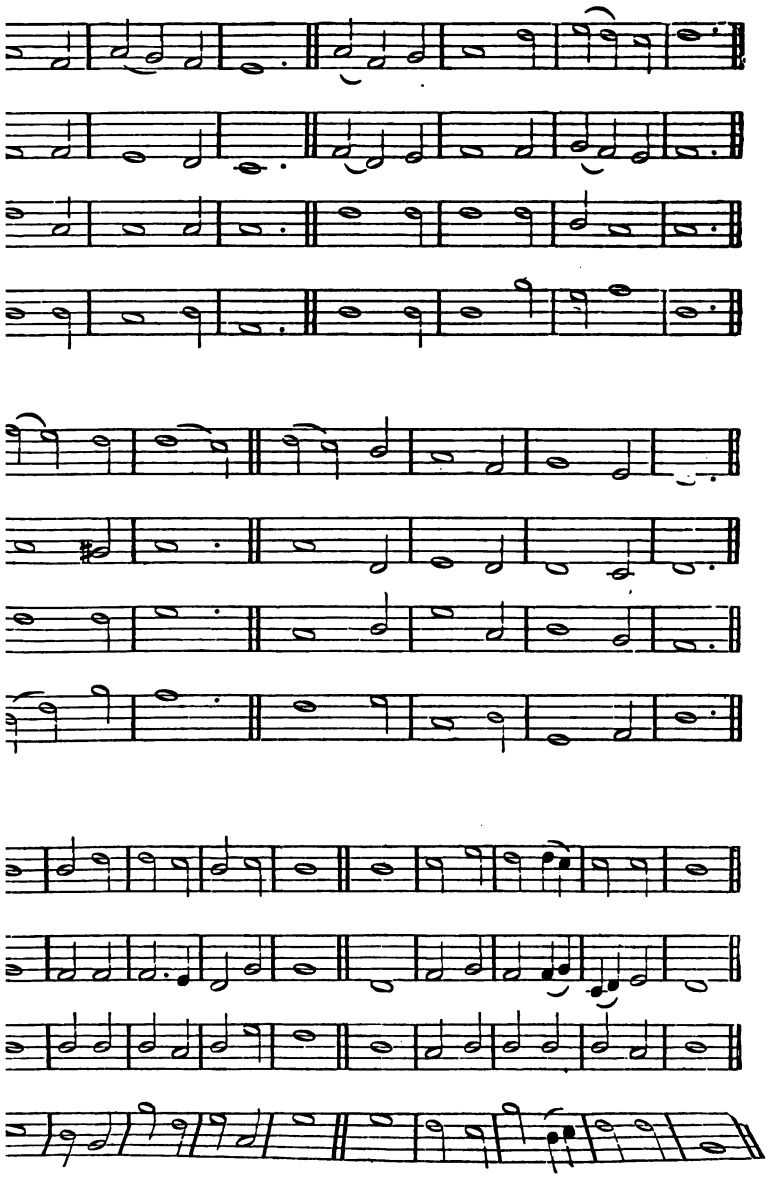


30 WELLS.—6 lines 7s.

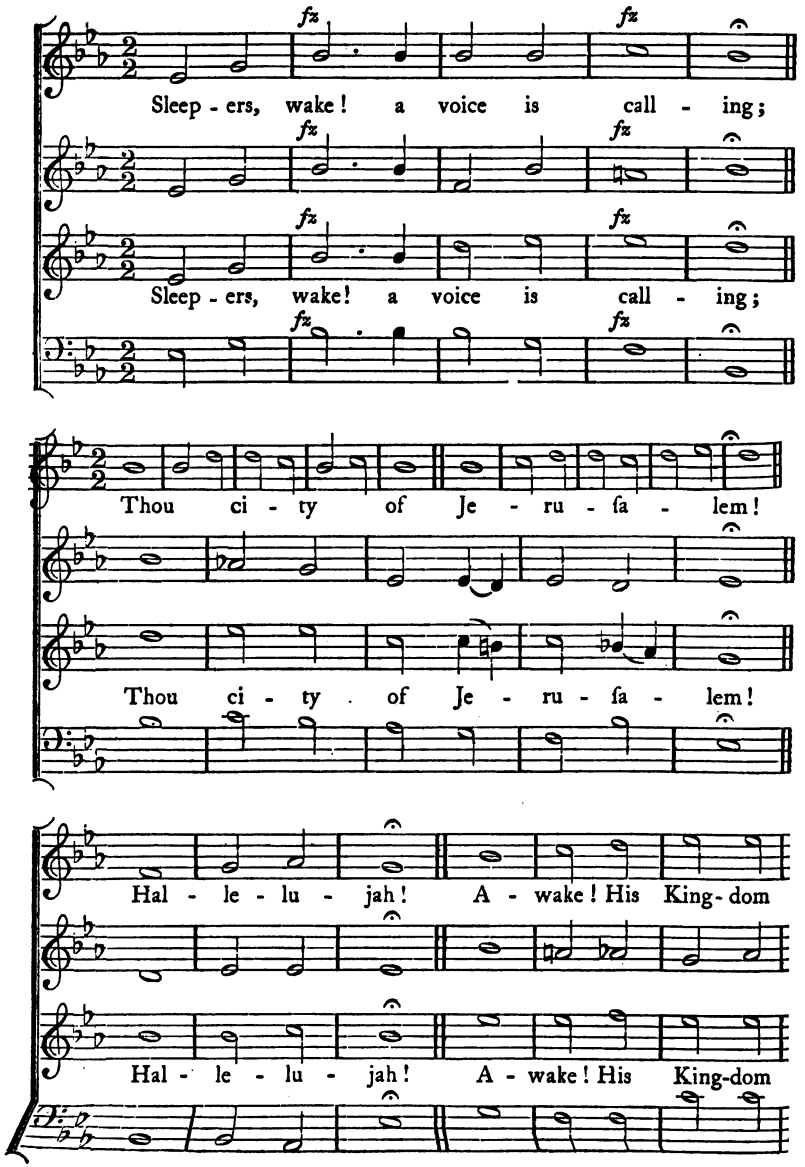


31 SHERBORNE.—L.M.

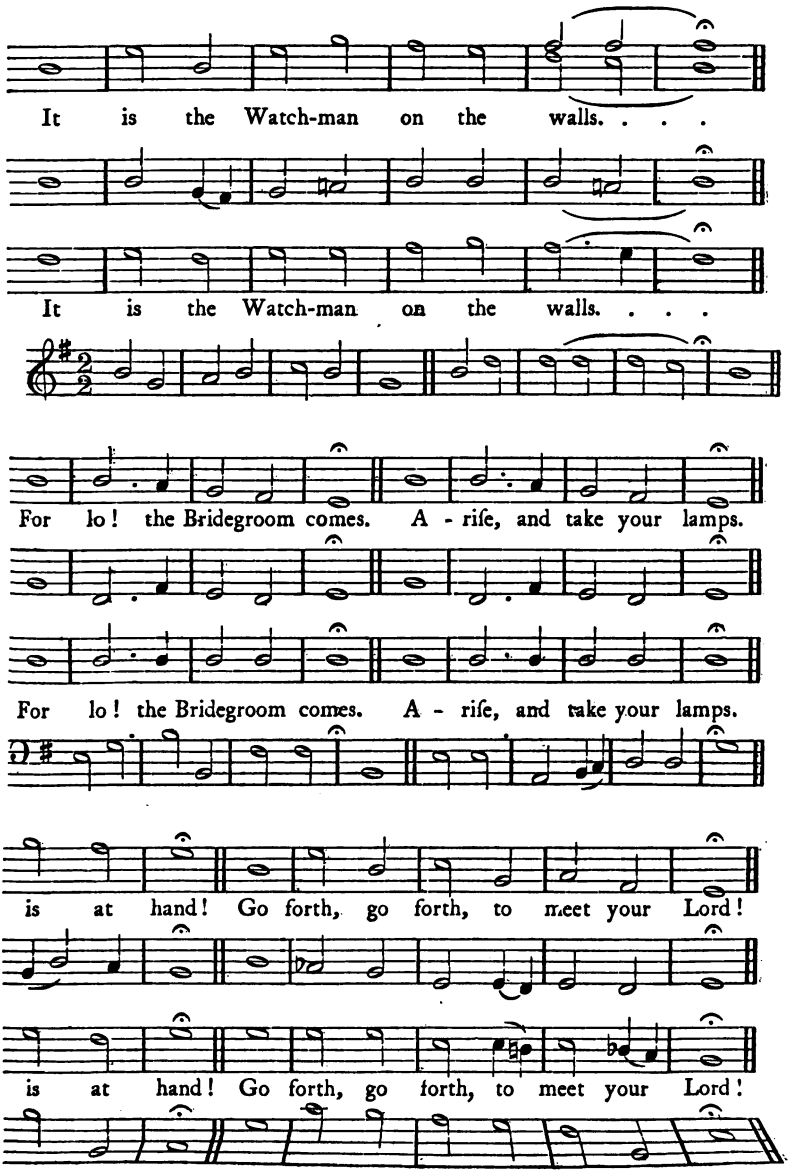




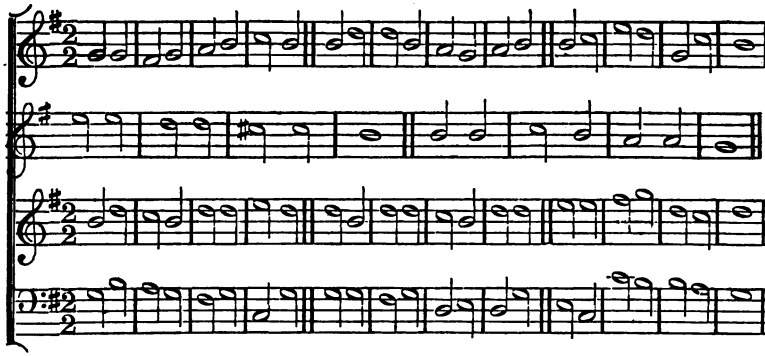
DUMAH.—Chorale.



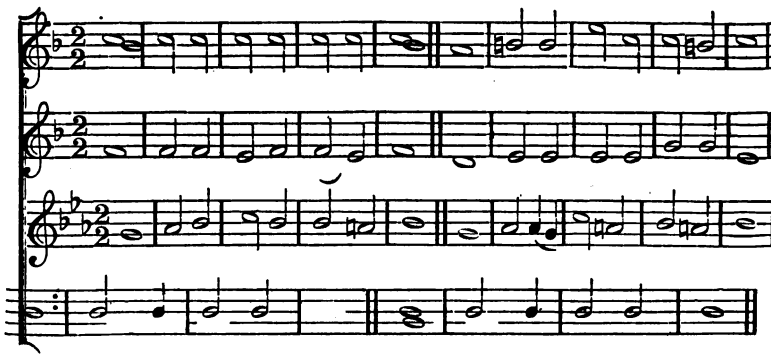
Lutheran. [From P. Nicolai's Freudenſpiegel, 1599.]



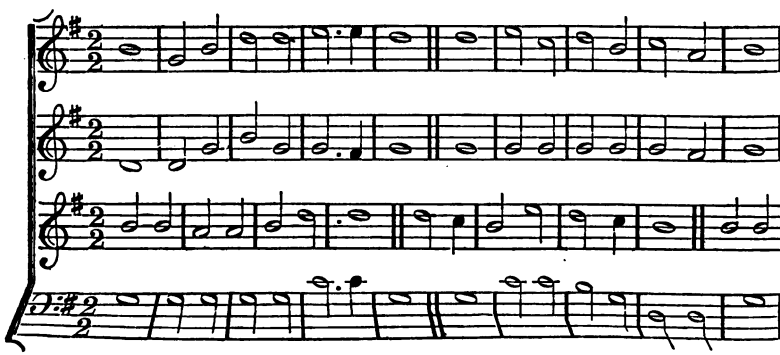
33 SION.—8 8 7, 8 8 7.



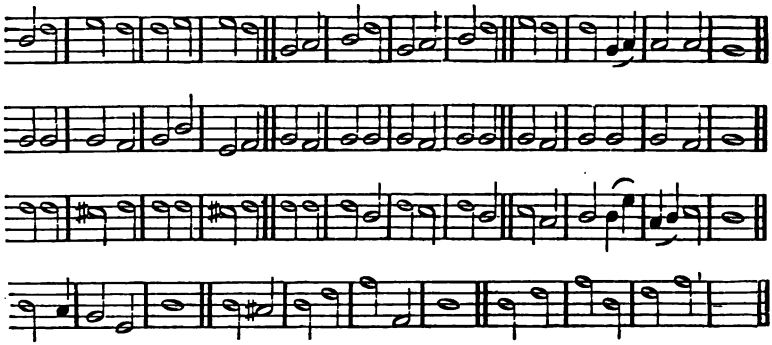
34 BOHEMIA.—L.M.



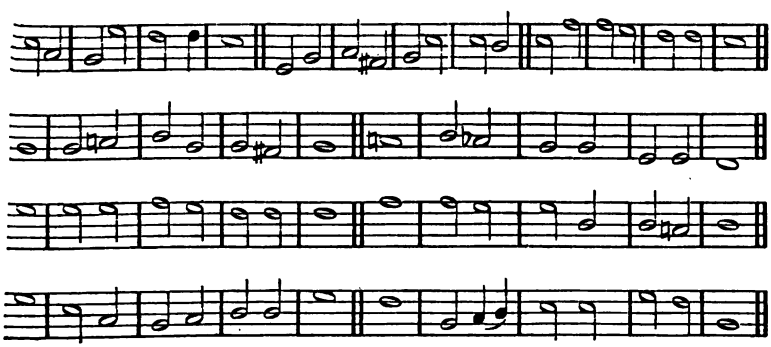
35 ADVENT EVENING HYMN.—L.M.



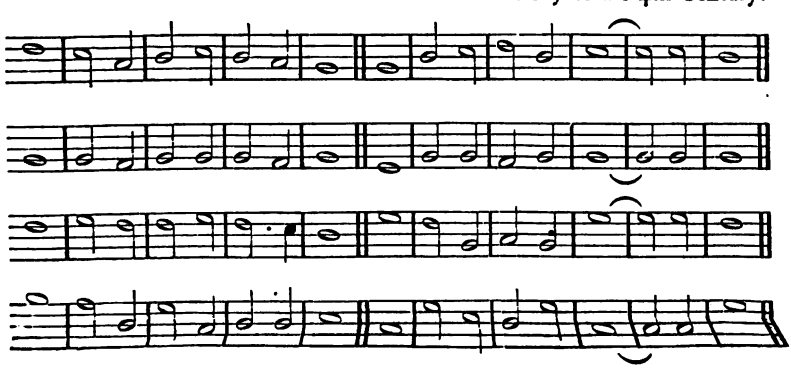
Dr. Gauntlett.



M. Veise, 1540.



Melody of the 4th Century.



36 ST. BASIL.—8 7, 8 7. or L.M.

Bold.

Faſt climbs the ſun Heav'n's cryſ - tal mount,

Faſt climbs the ſun Heav'n's cryſ - tal mount,

From him flows faſt, as from a fount,

From him flows faſt, as from a fount,

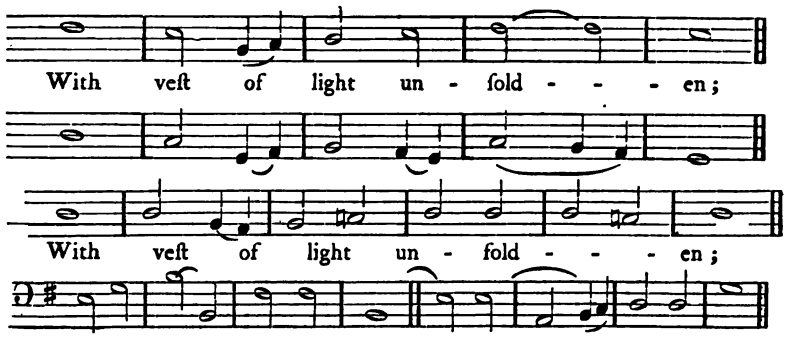
37 CROYLAND.—8 8 8 6.

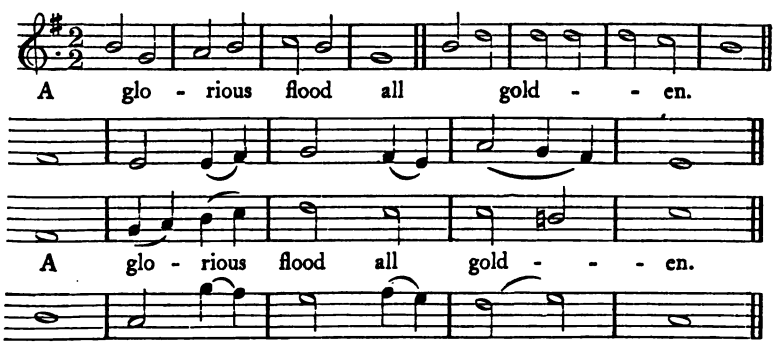
Moderate.

O Thou the contrite ſinner's friend, Who loving lov'ſt them to the end,

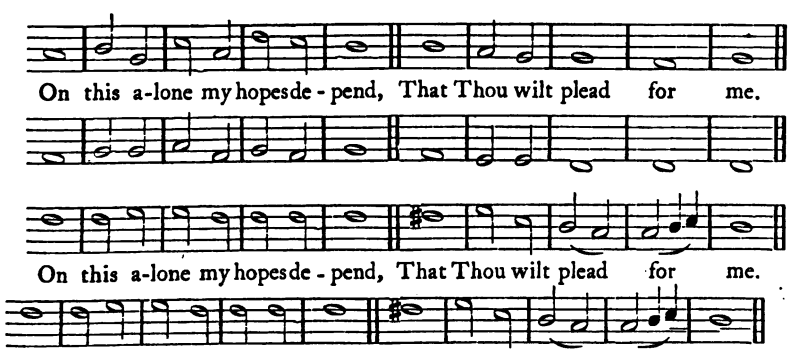
O Thou the contrite ſinner's friend, Who loving lov'ſt them to the end,

Gregorian Melody.



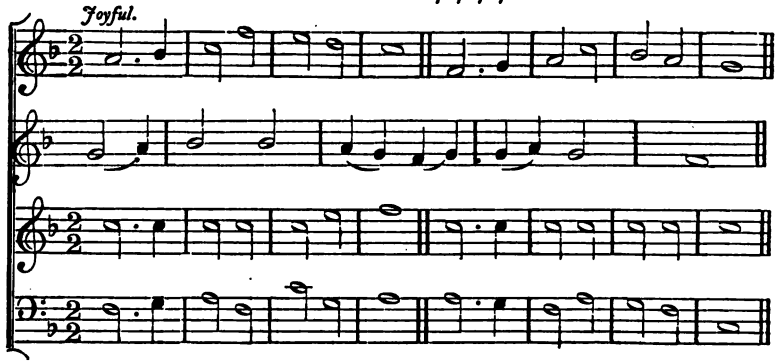


Dr. Gauntlett.



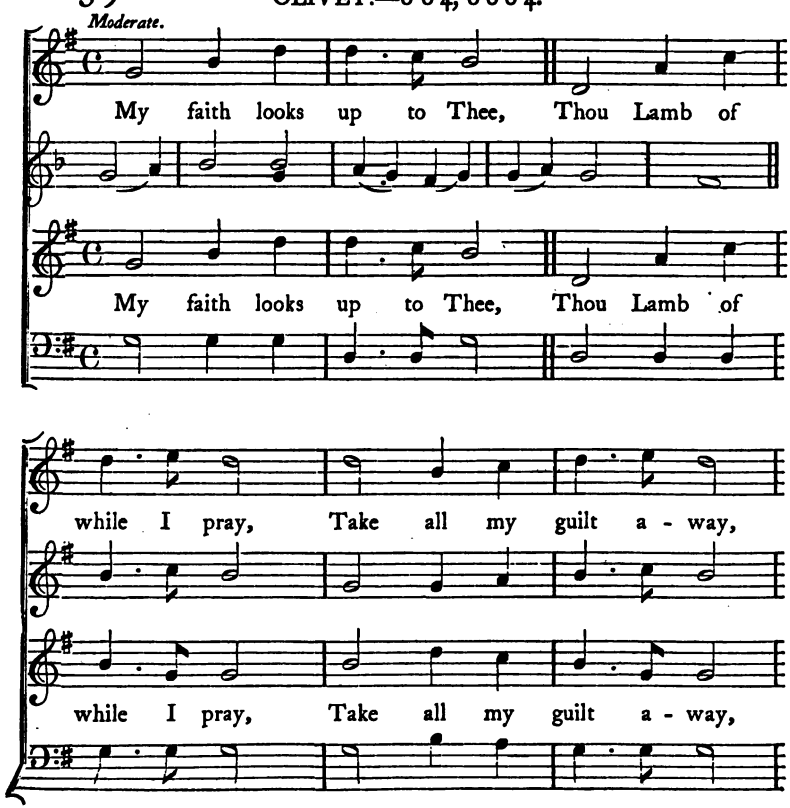
38 RATISBON.—7 7 7 7.

Joyful.

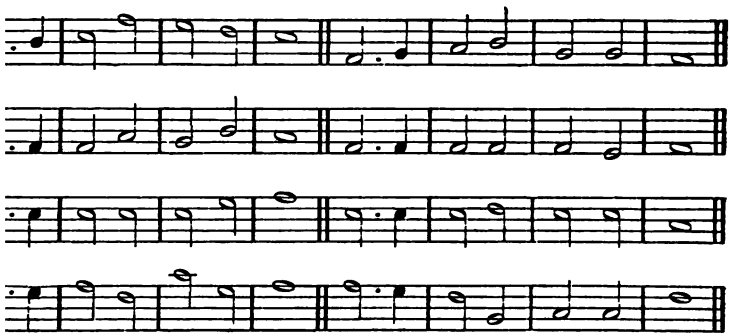


39 OLIVET.—6 6 4, 6 6 6 4.

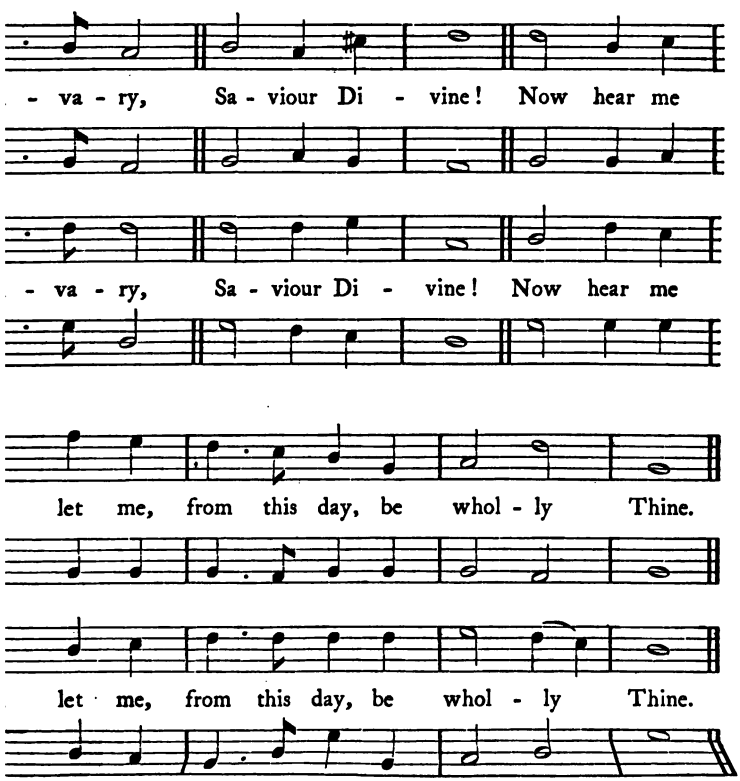
Moderate.



Old Litany

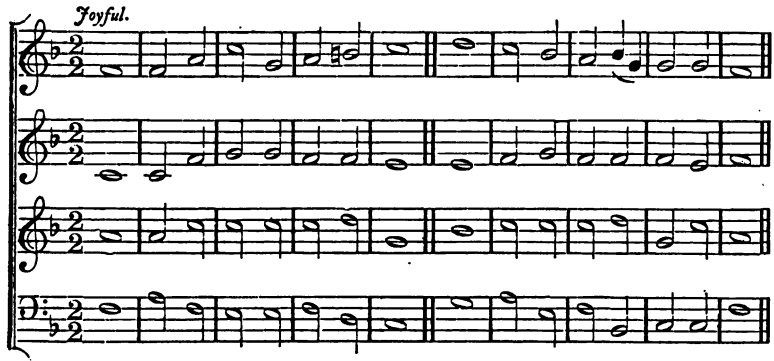


Dr. Lowell Mason.



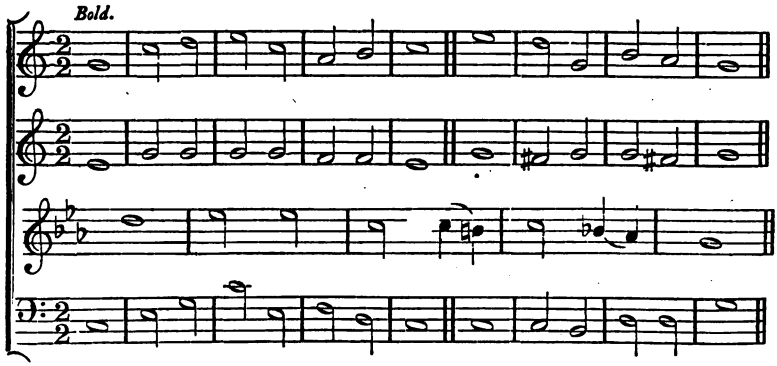
40 MODENA.—L.M.

Joyful.



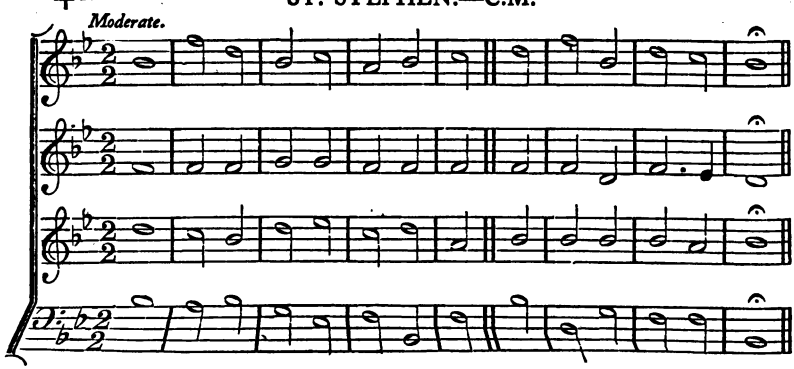
41 MASBURY.—C.M.

Bold.

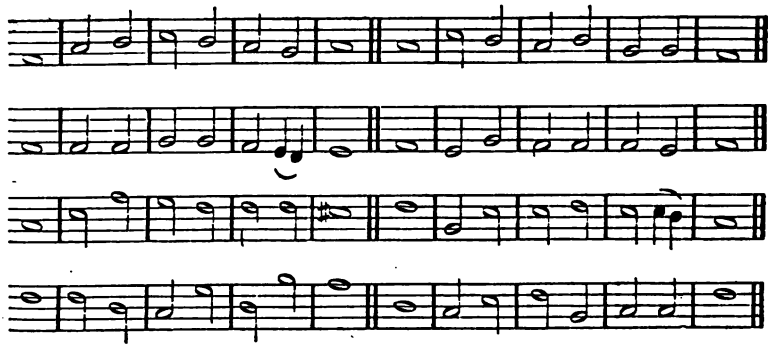


42 ST. STEPHEN.—C.M.

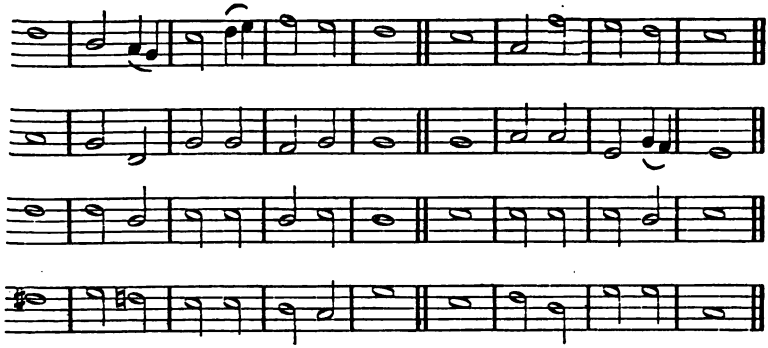
Moderate.



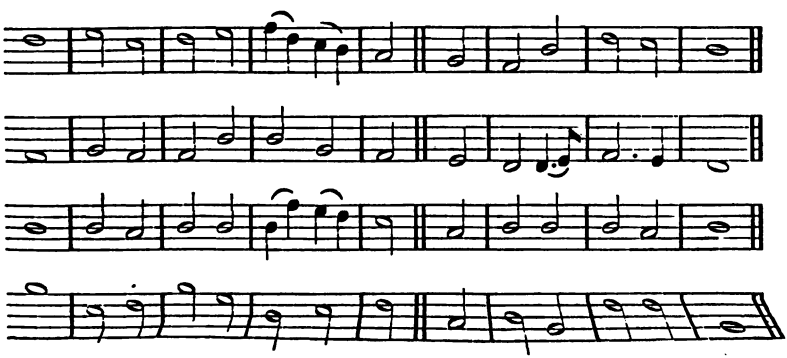
Mediæval Melody.



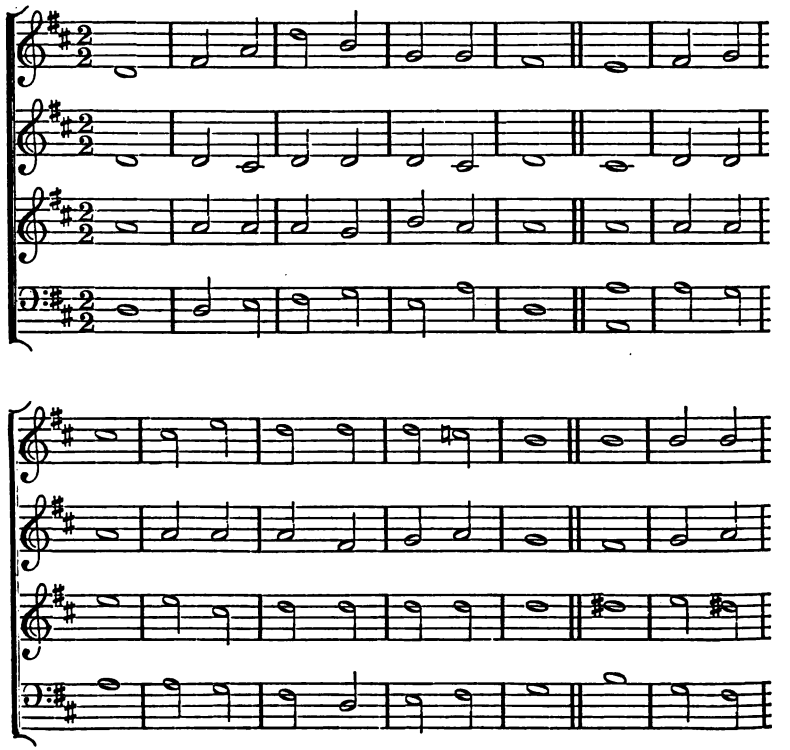
GRIGG.



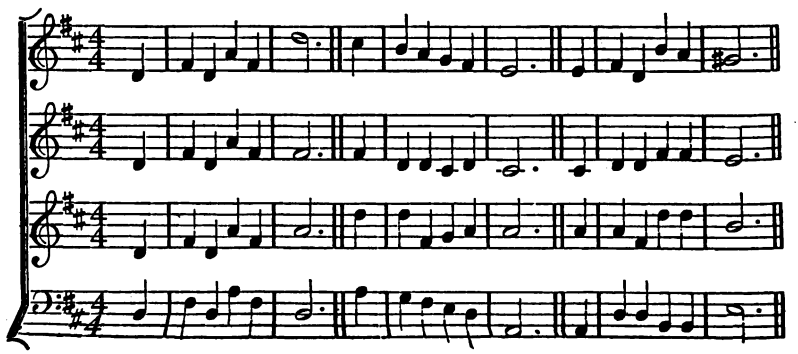
REV. WM. JONES.



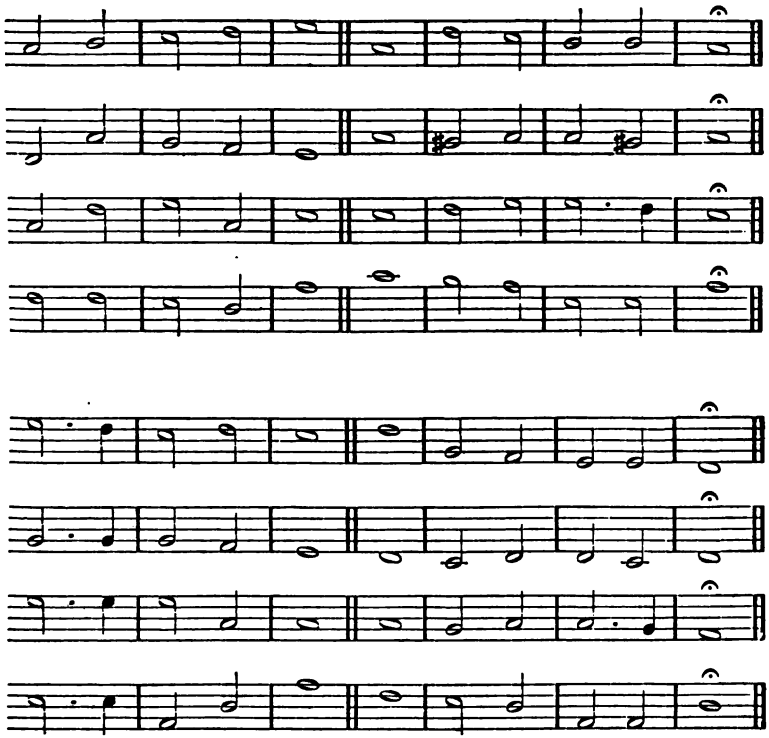
43 PADERBORN.—8 8 6, 8 8 6.



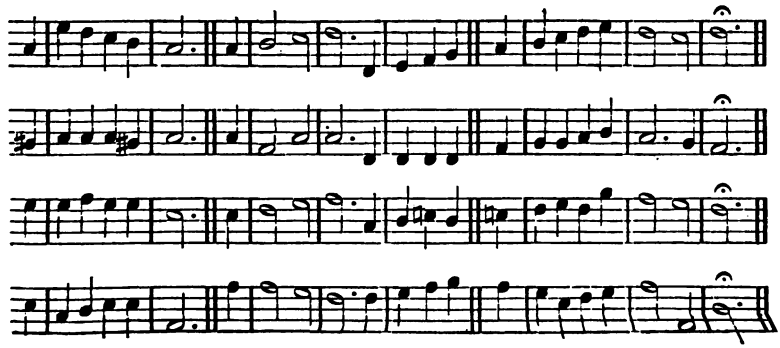
44 OLNEY.—6 6, 6 6, 8 8.



Dr. W. Hayes.

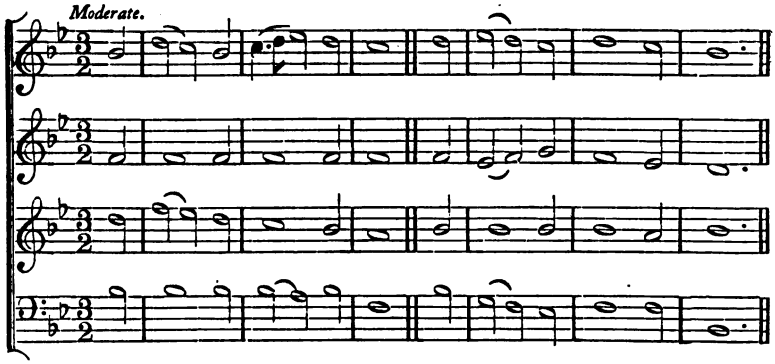


Rev. J. Darwell.



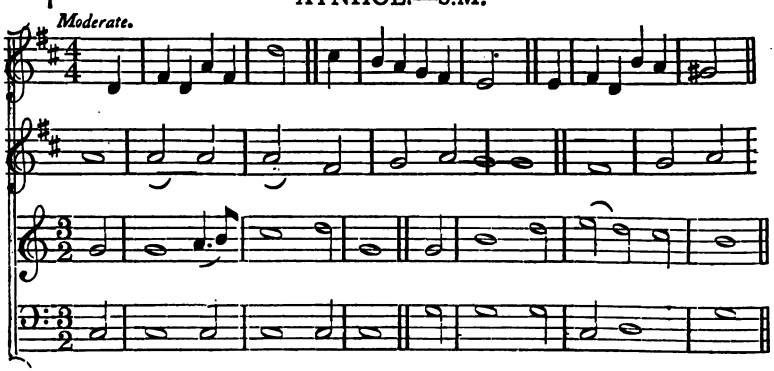
45 SARAH.—S.M.

Moderate.



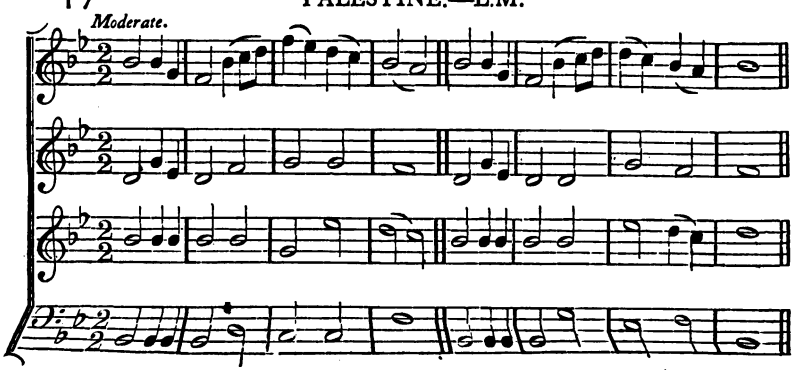
46 AYNHOE.—S.M.

Moderate.

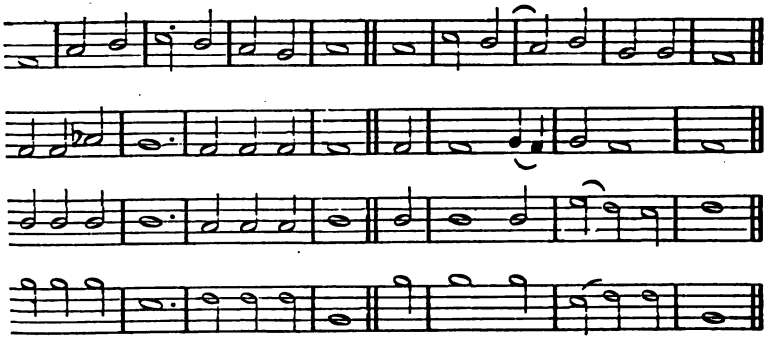


47 PALESTINE.—L.M.

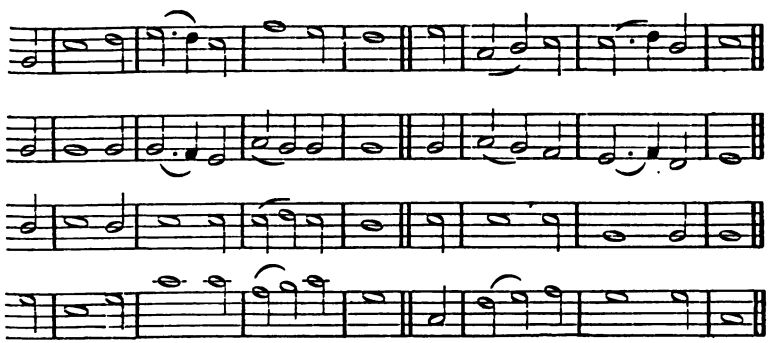
Moderate.

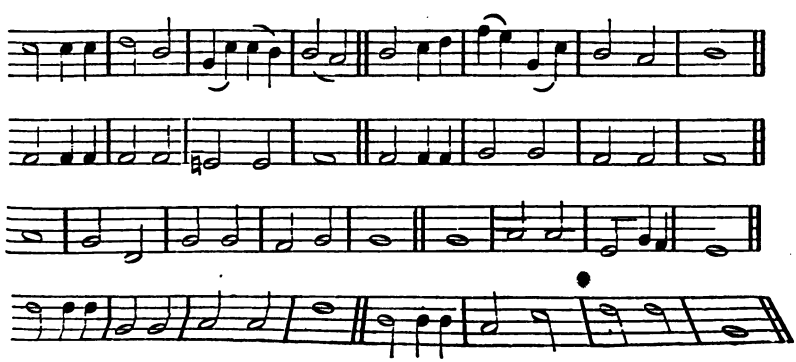


T. Arnold



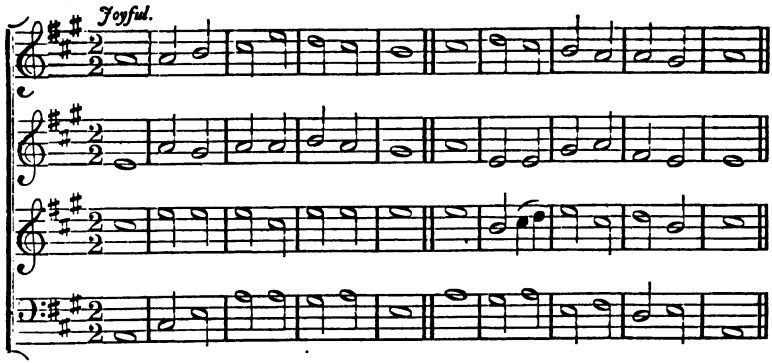
Dr. Nares.





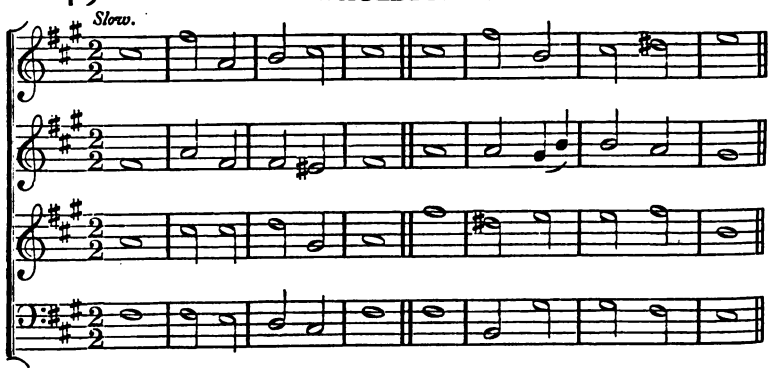
48 ELY.—L.M.

Joyful.



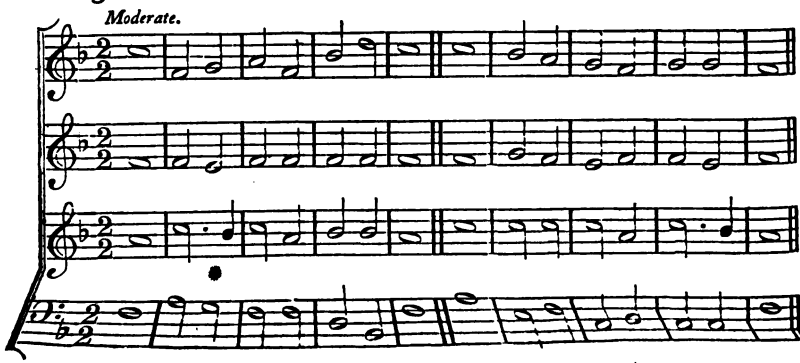
49 WAULDBY.—S.M.

Slow.

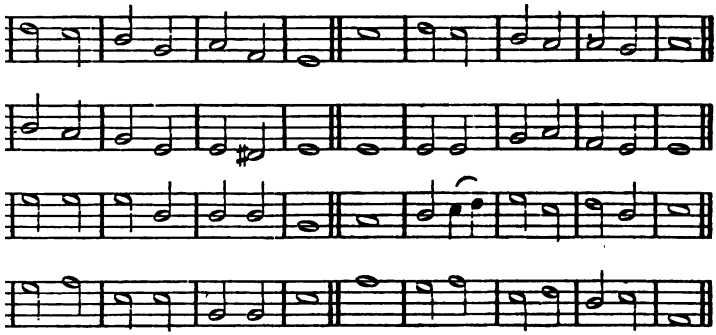


50 ROCHESTER.—L.M.

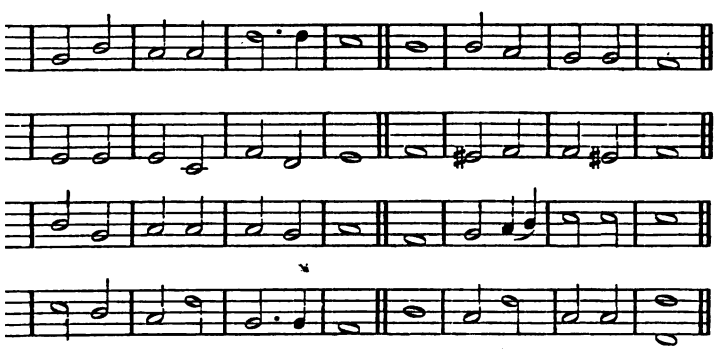
Moderate.



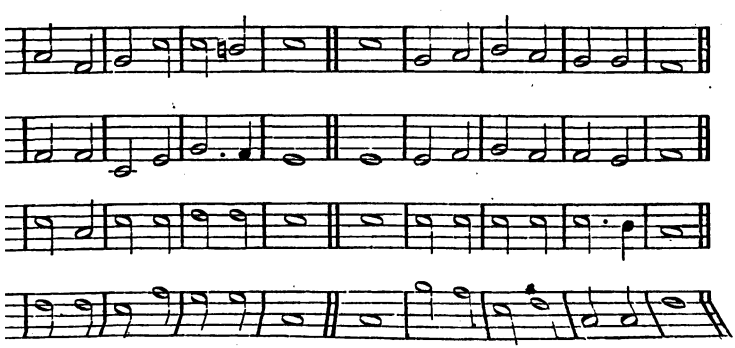
Psalter of 1592.



Dr. Gauntlett.

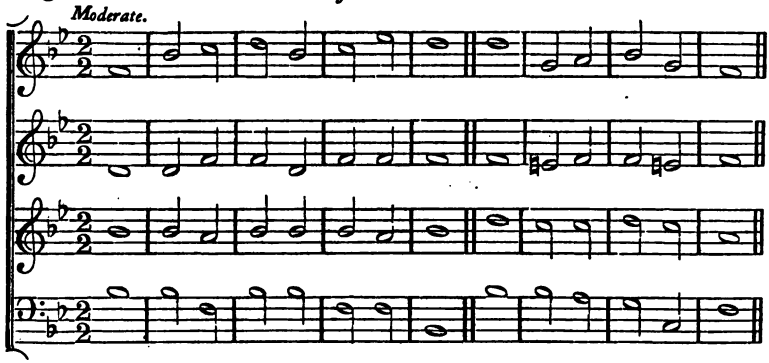


Day's Psalter, 1562.



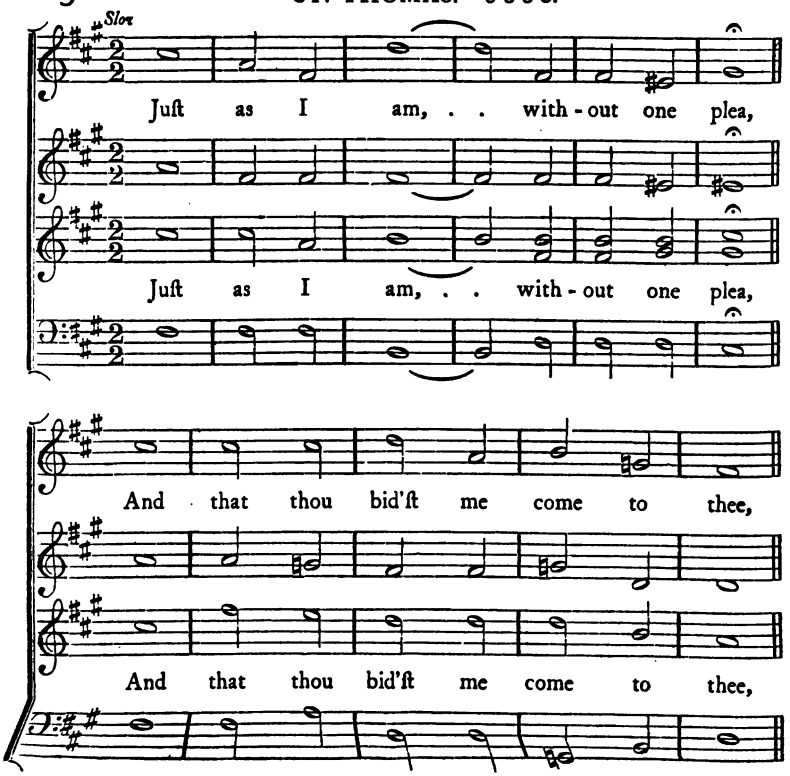
51 ST. JAMES.—C.M.

Moderate.

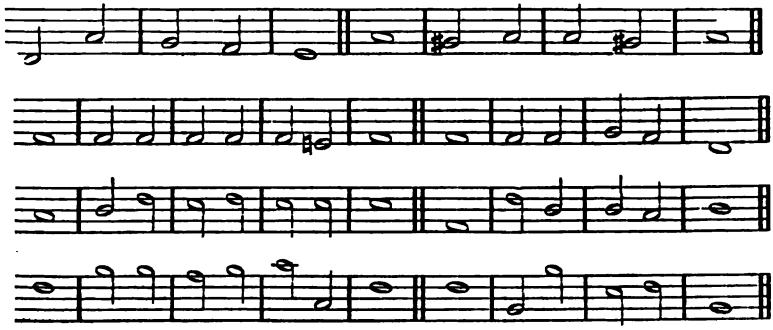


52 ST. THOMAS.—8 8 8 6.

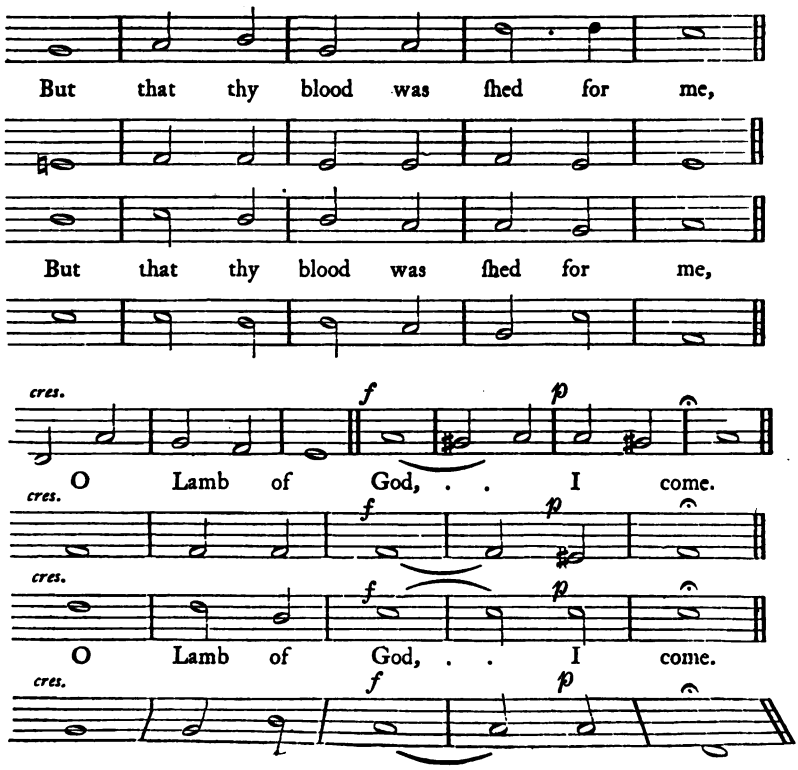
Slow



COURTEVILLE.



DR. GAUNTLETT.



53 WELTON.— 8 8 8 8.

Moderate.

To Je - ſus, the crown of my hope, My ſoul is in haſte to be gone;

To Je - ſus, the crown of my hope, My ſoul is in haſte to be gone;

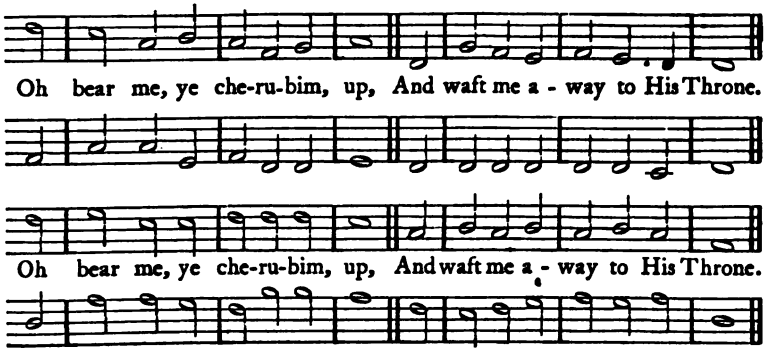
54 ST. ANN.—C. M.

Bold.

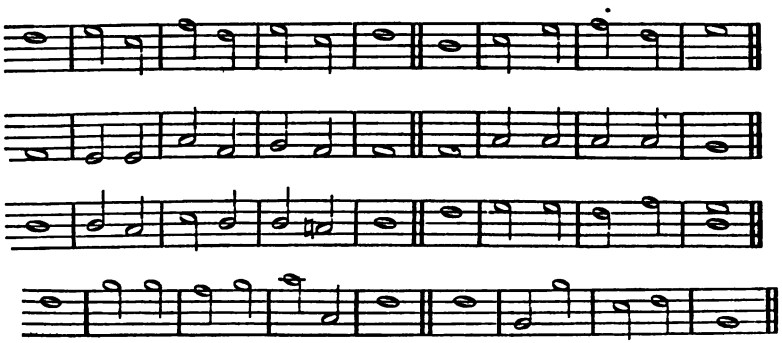
55 MALAGA.—L.M.

Moderate.

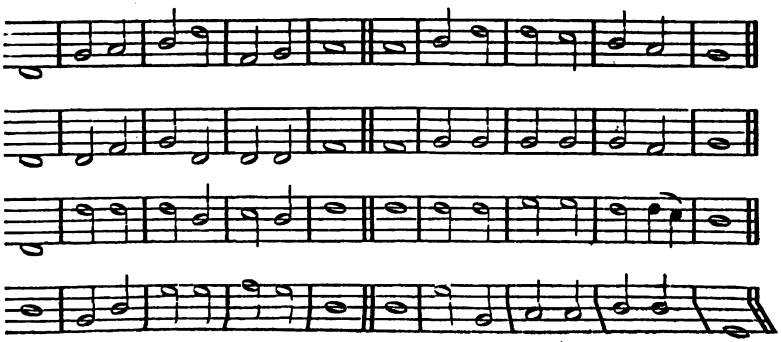
DR. GAUNTLETT.



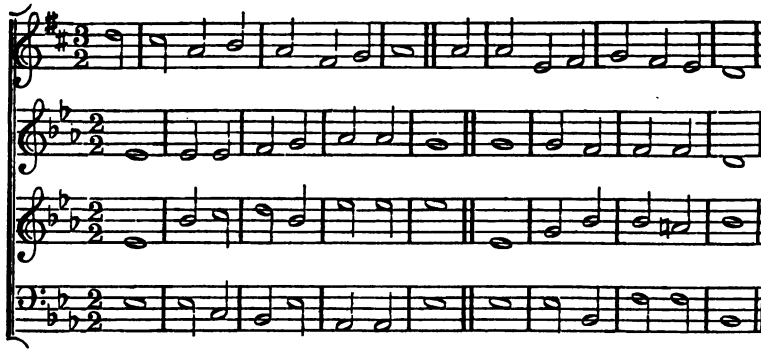
DR. CROFT. (Lutheran Melody.)



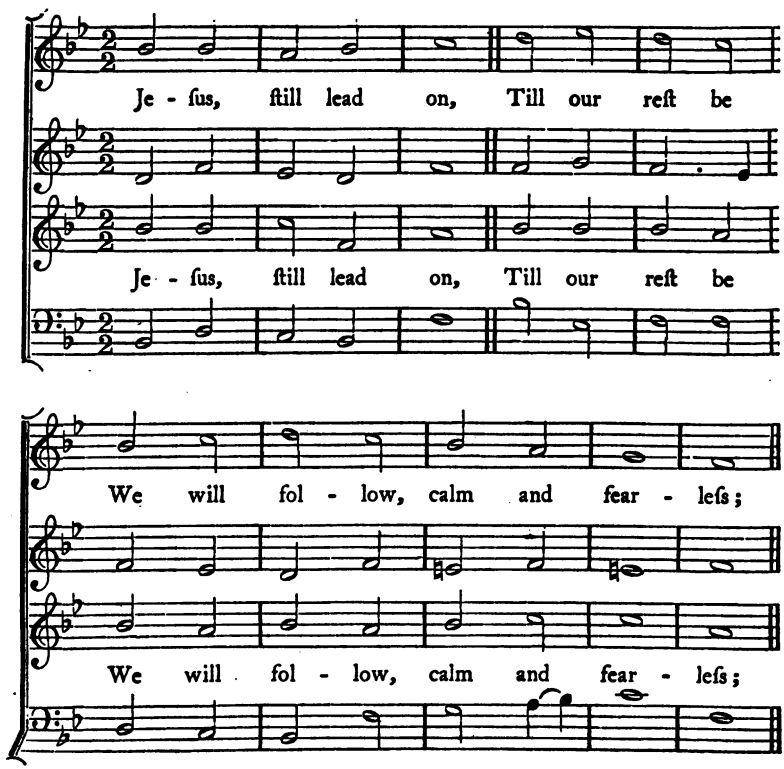
A. H. WEDD.



59 TALLIS.—C.M.



60 SPIRE.—P.M., 5 5, 8 8, 5 5



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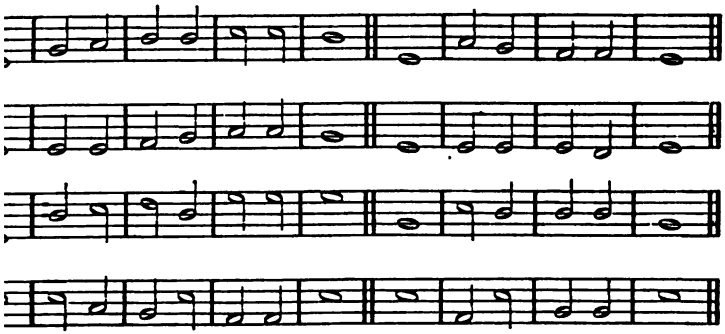
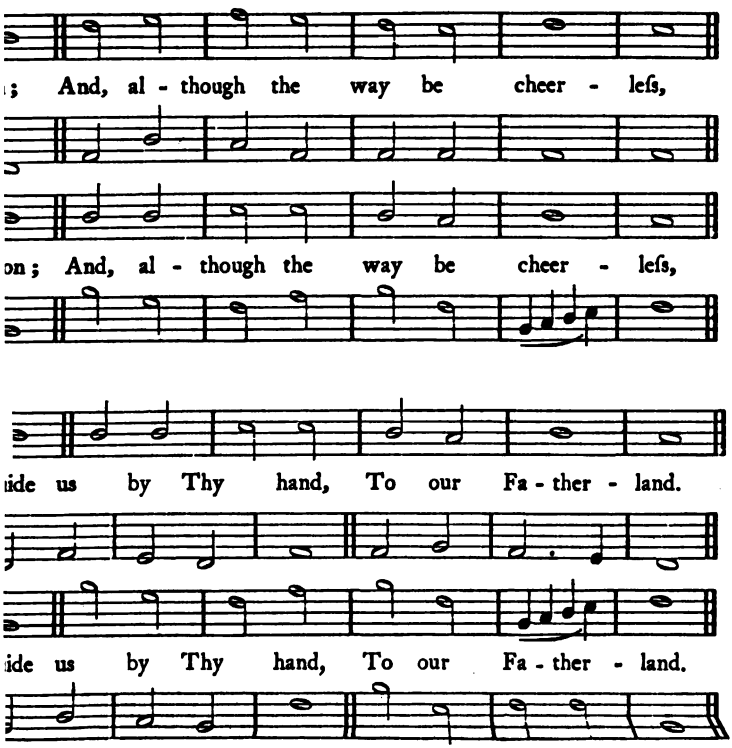
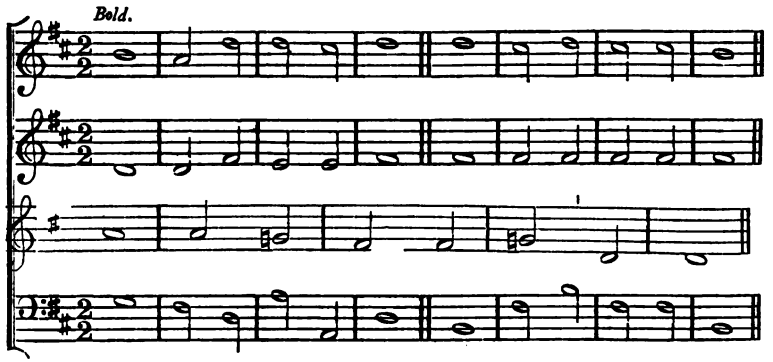


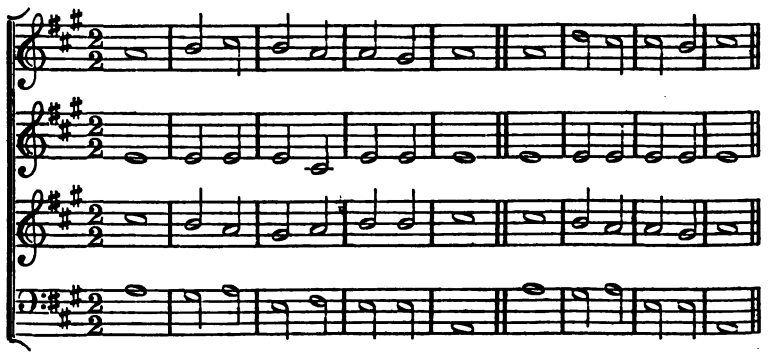
Adam Drese, 1680.



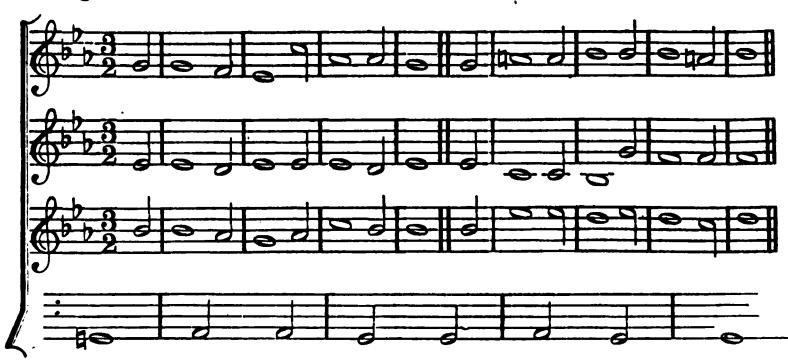
61 FERRIBY.—S.M.



62 LINCOLN.—C.M.



63 GIBRALTAR.—L.M.



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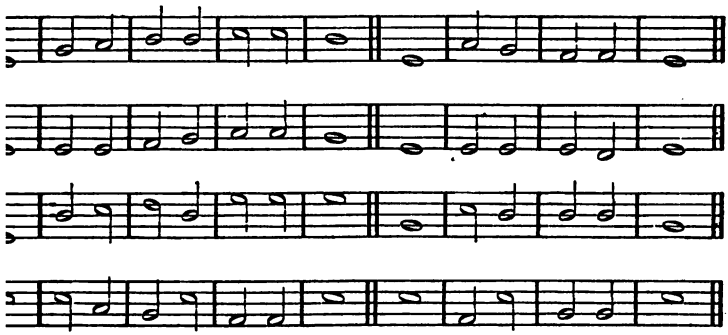
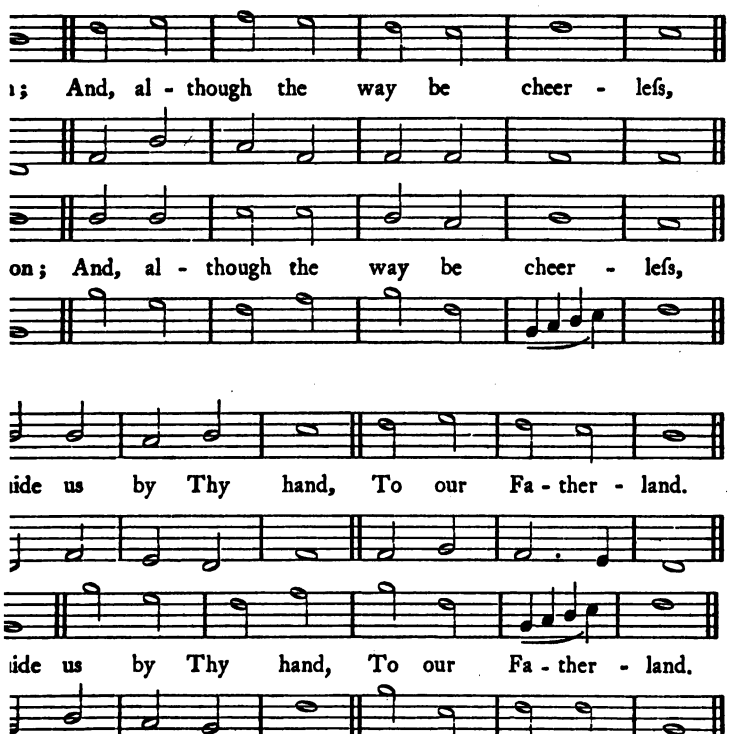


Adam Drese, 1680.



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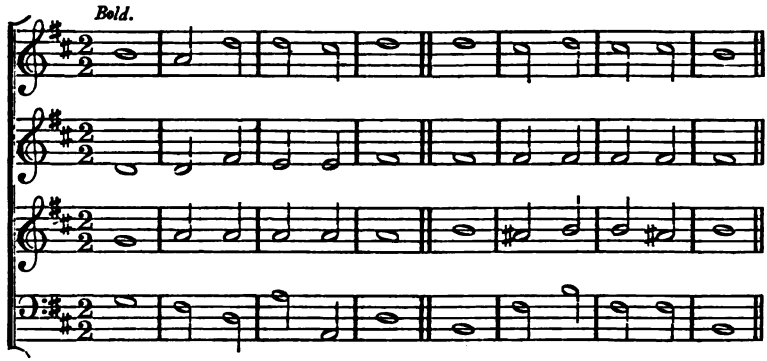
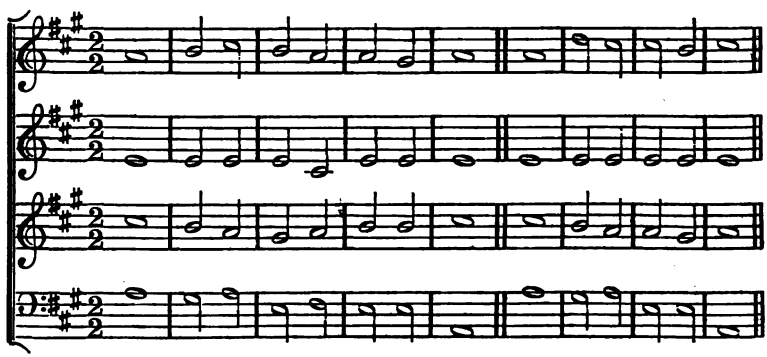
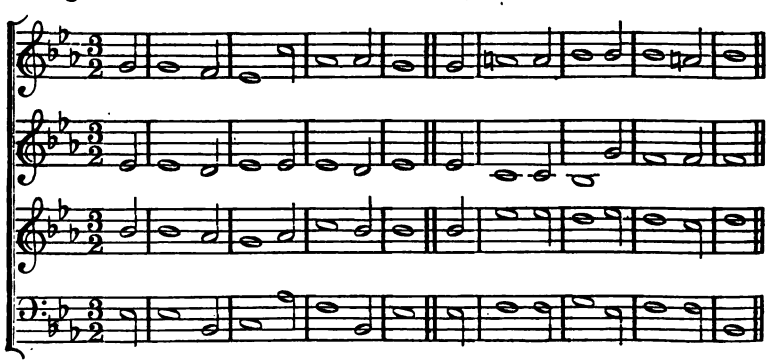


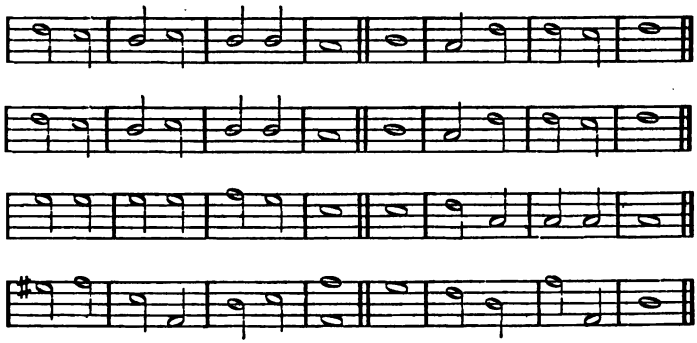
62 LINCOLN.—C.M.



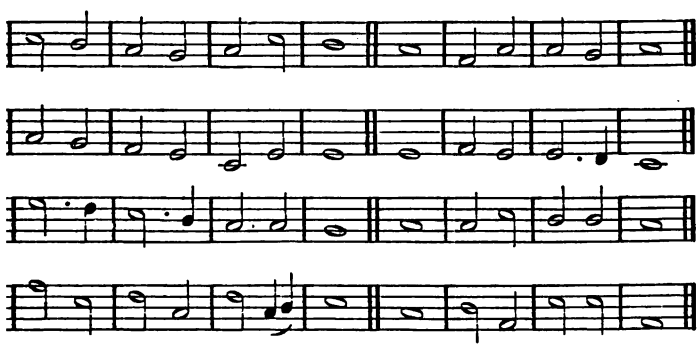
63 GIBRALTAR.—L.M.



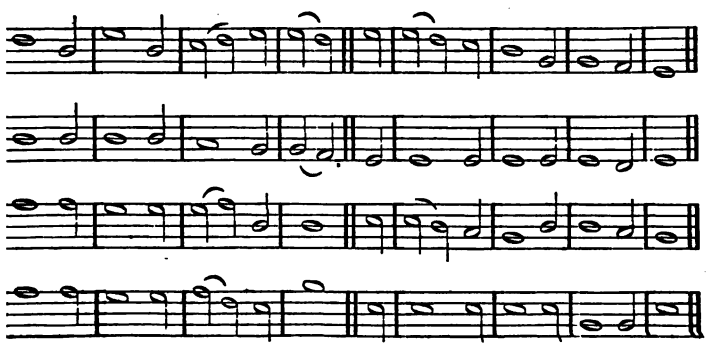
Dr. Gauntlett.



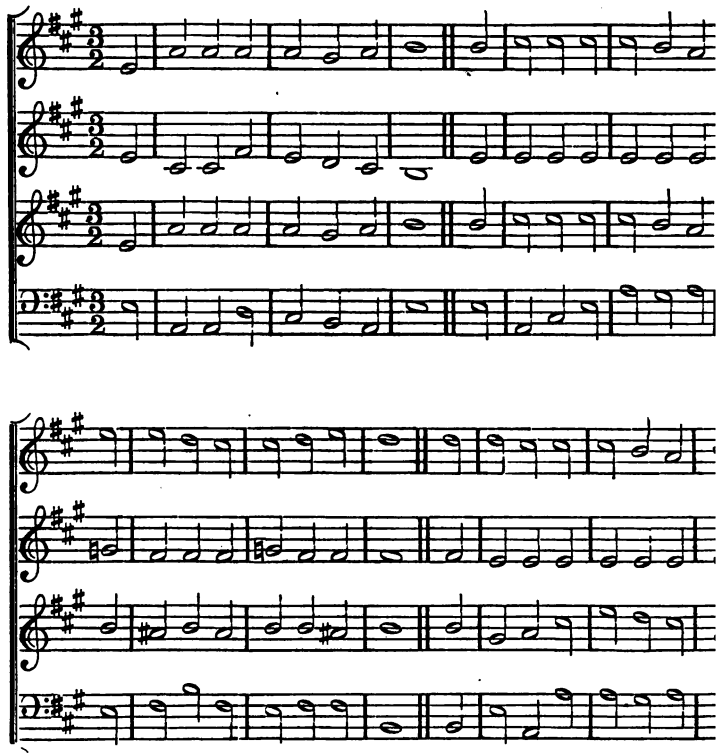
Pſalter, 1599.



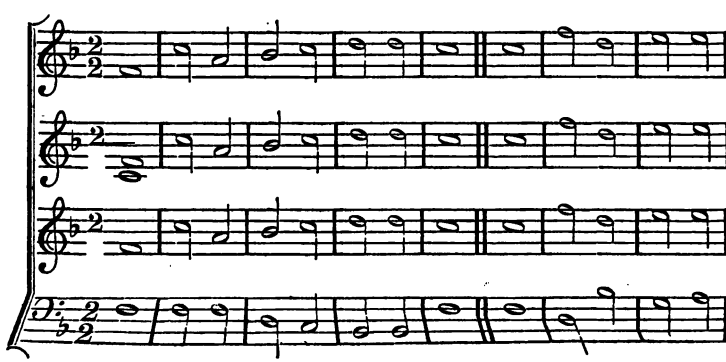
C. W. Poole.



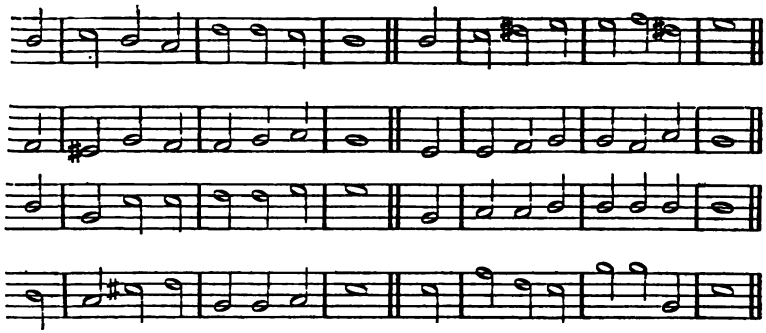
67 SAXONY.—8 8.—(Anapæstic.)

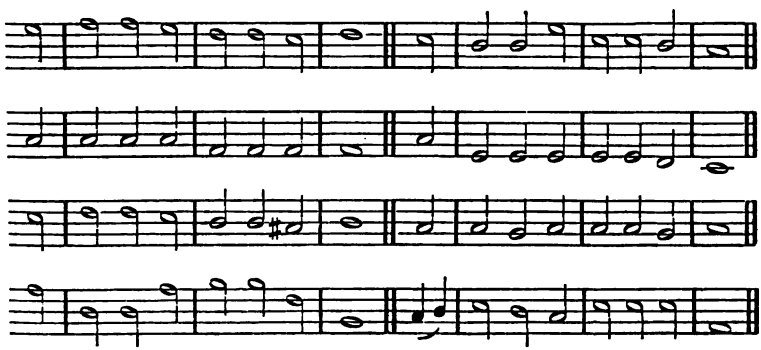


68 GIBBONS.—C.M.

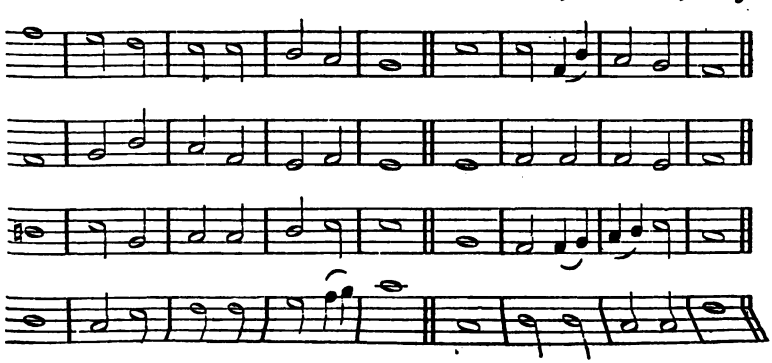


Lutheran.





ORLANDO GIBBONS, Mus. Doc., 1623.



69

AMBROSE.—7 7 7 5.

Slow and Moderate.

Lord of mer-cy and of might, Of mankind the life and light,

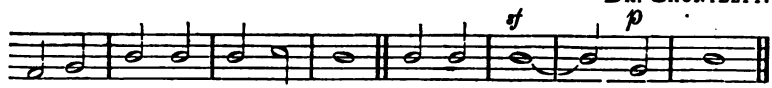
Lord of mer-cy and of might, Of mankind the life and light,

70

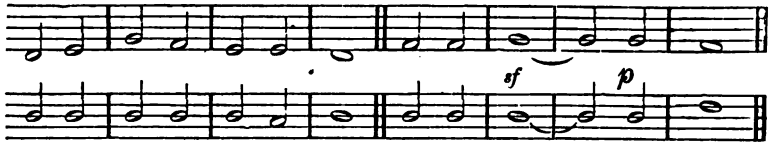
BREMEN.—8 8, 8 8, 8 8.

Moderate.

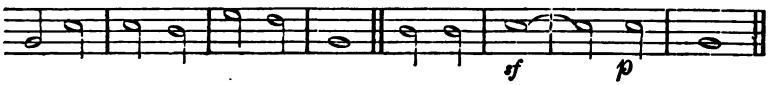
DR. GAUNTLETT.



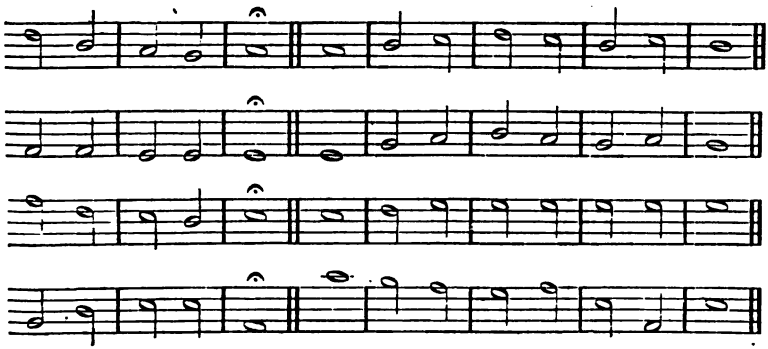
Ma-ker, Teach-er In - fi - nite, Je - ſus, hear and ſave.

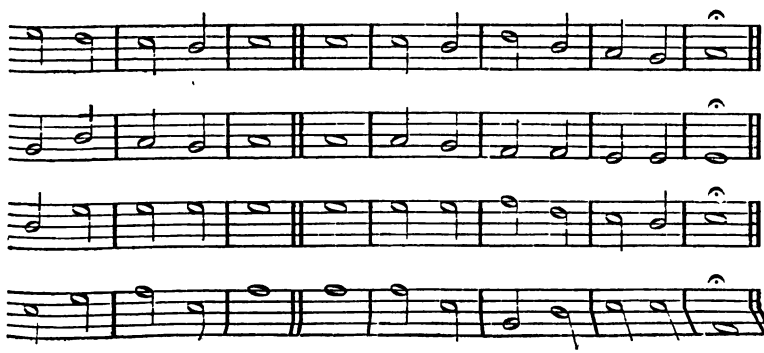


Ma-ker, Teach-er In - fi - nite, Je - ſus, hear and ſave.



HANS KUGELMANN, 1540.

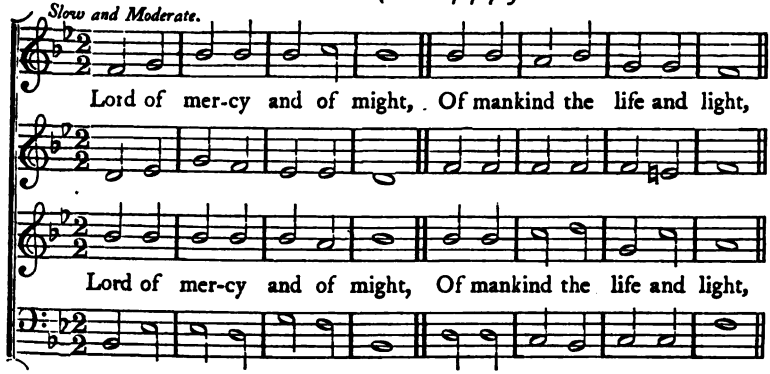




69

AMBROSE.—7 7 7 5.

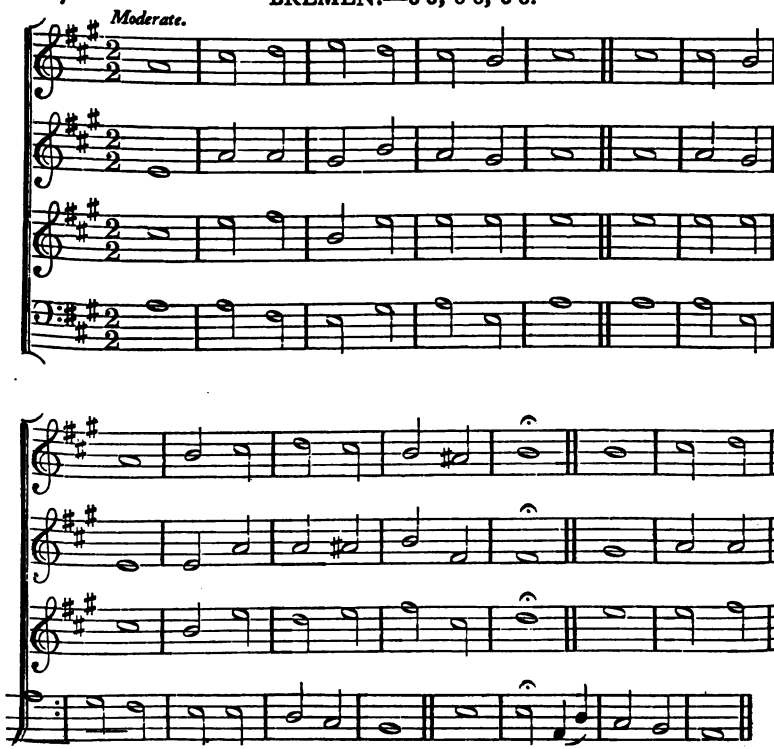
Slow and Moderate.



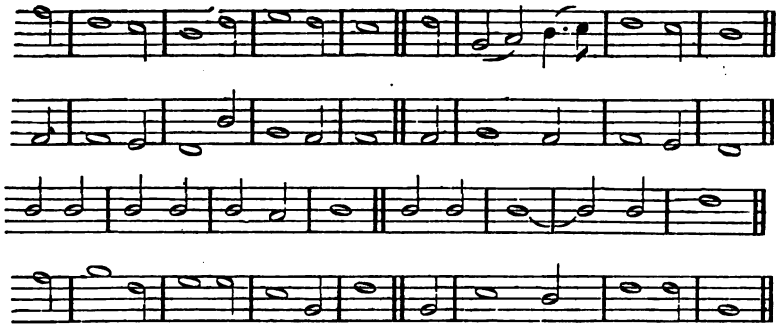
70

BREMEN.—8 8, 8 8, 8 8.

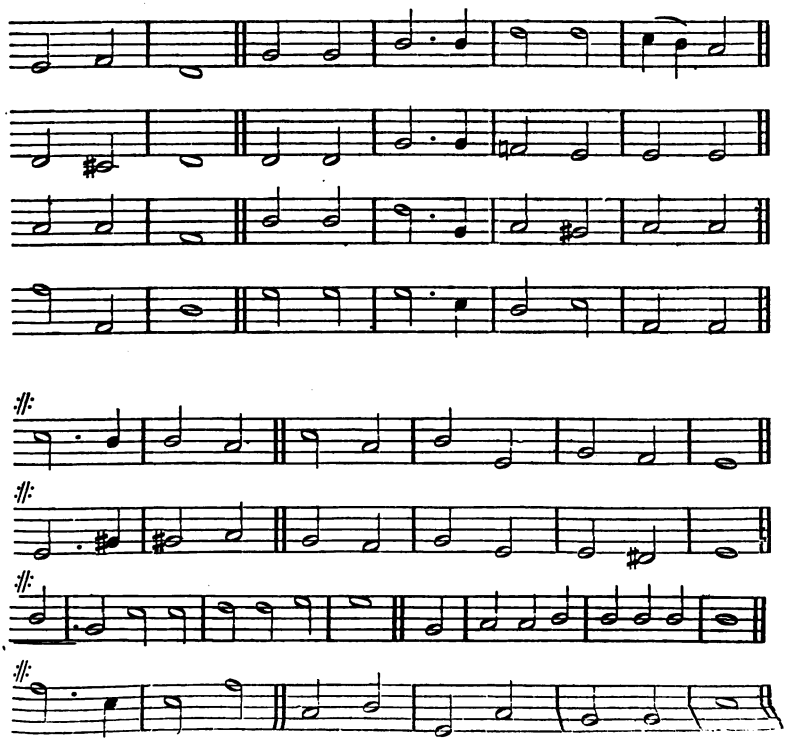
Moderate.



BINFIELD, of Reading.

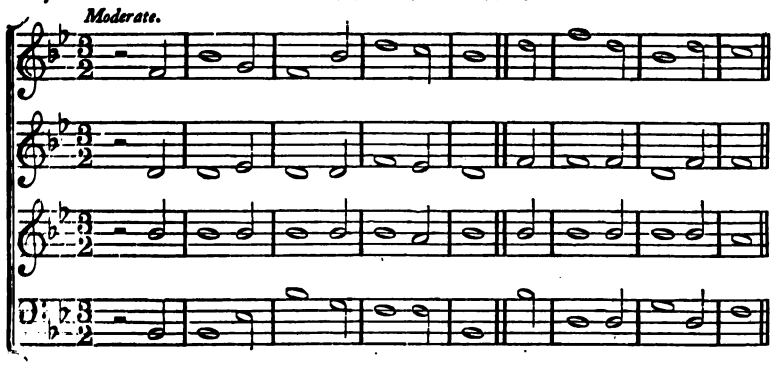


Ancient Jewiſh melody, arranged by DR. GAUNTLETT.



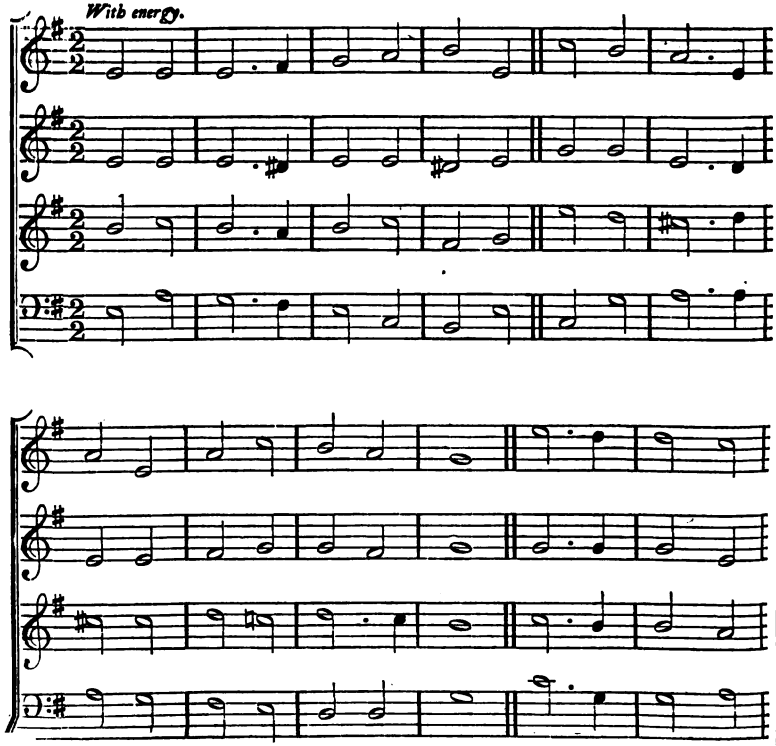
71 MARTYRDOM.—C.M.

Moderate.

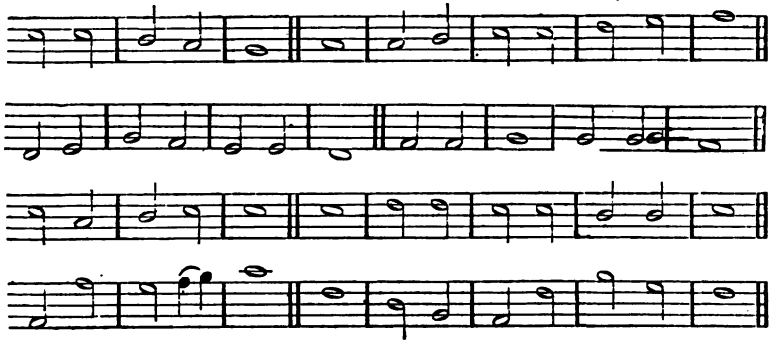


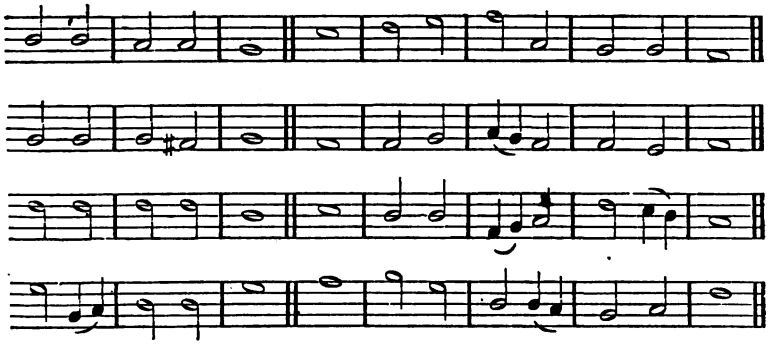
72 RAMAH.—8, 7, 4.

With energy.

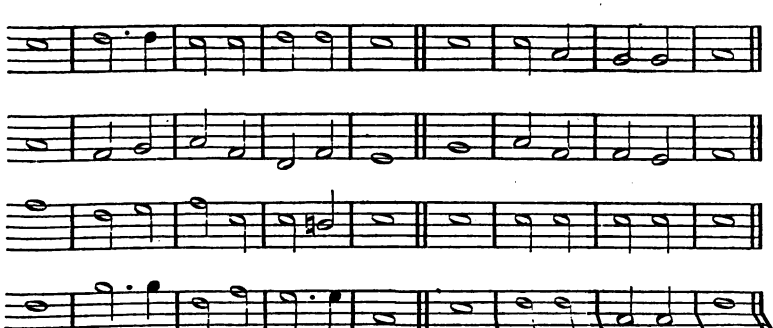


SCHOP.

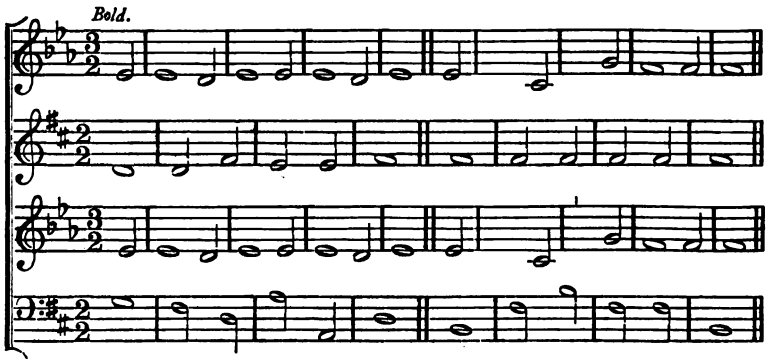




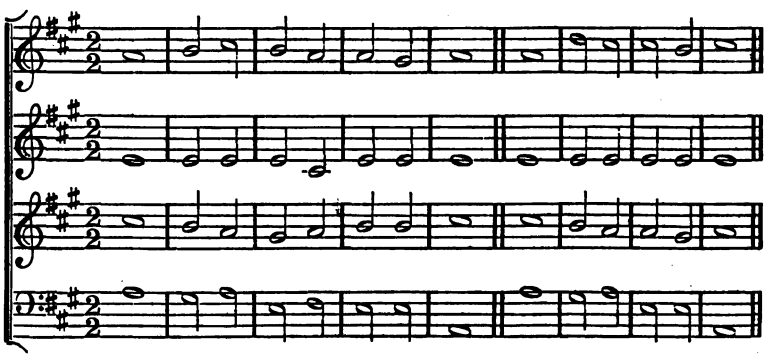
DR. GAUNTLETT.



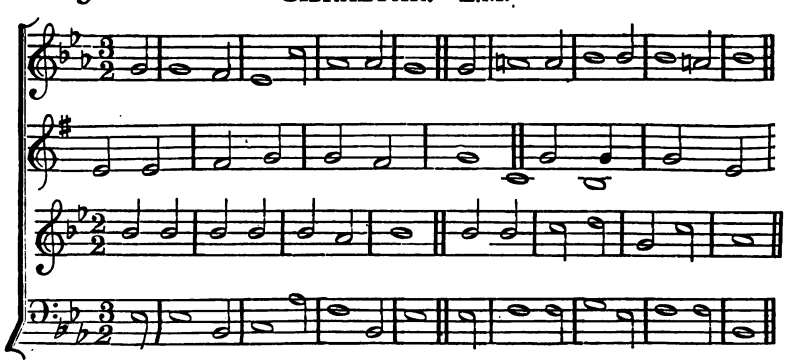
61 FERRIBY.—S.M.



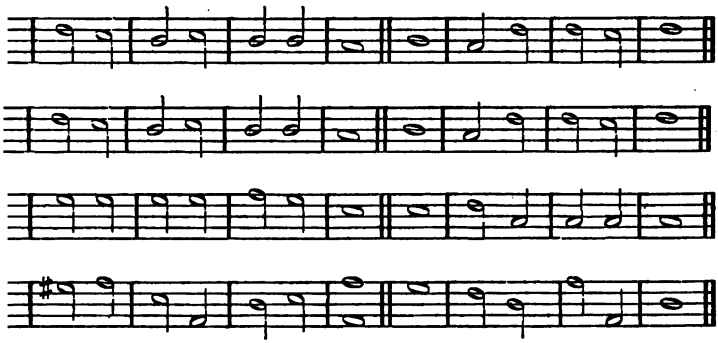
62 LINCOLN.—C.M.



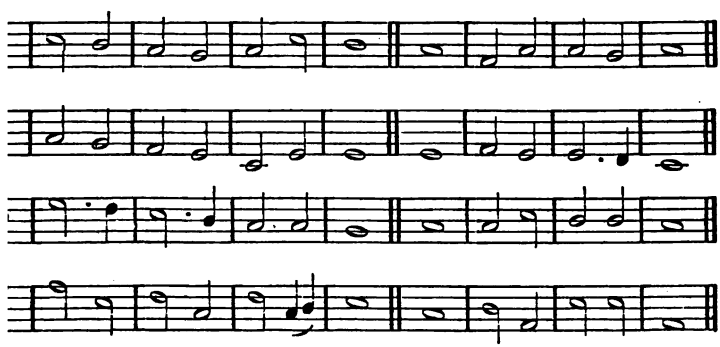
63 GIBRALTAR.—L.M.



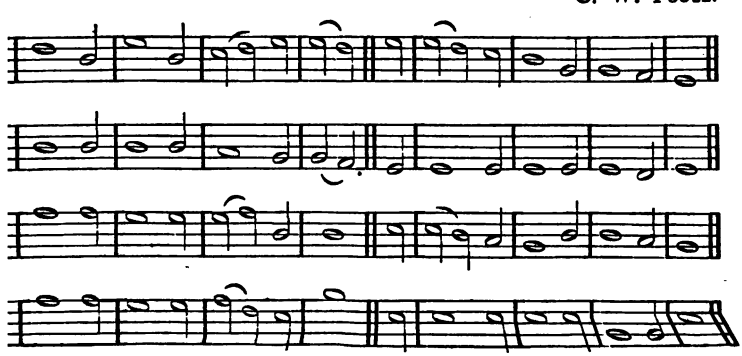
Dr. Gauntlett.



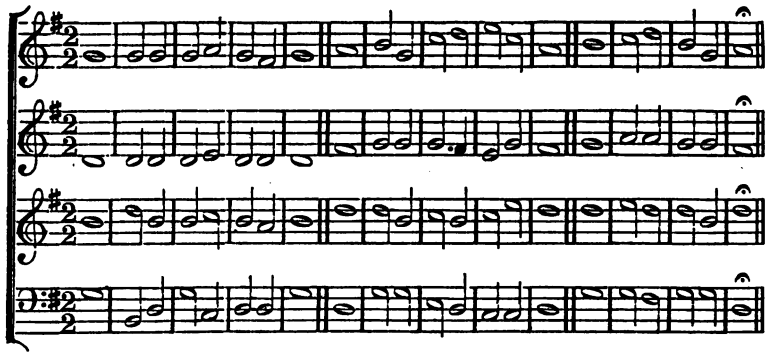
Pſalter, 1599.



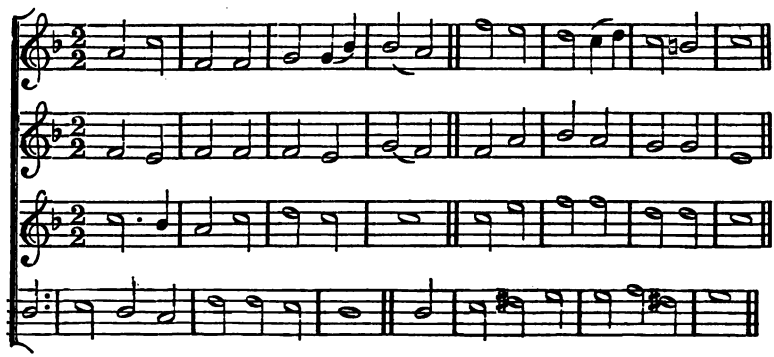
C. W. Poole.



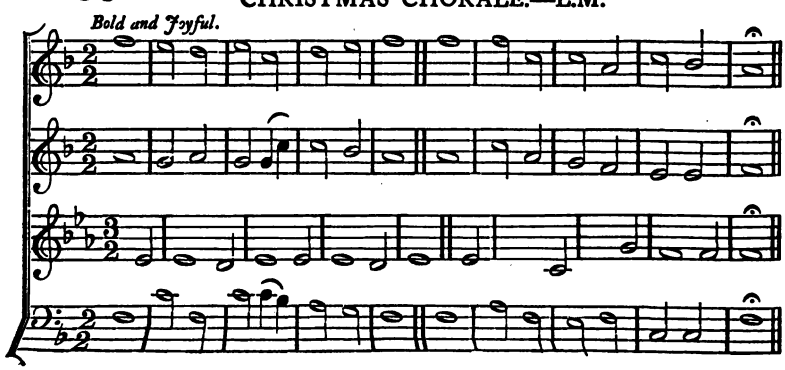
64 LEDFORTH.—8 8 6, 8 8 6.



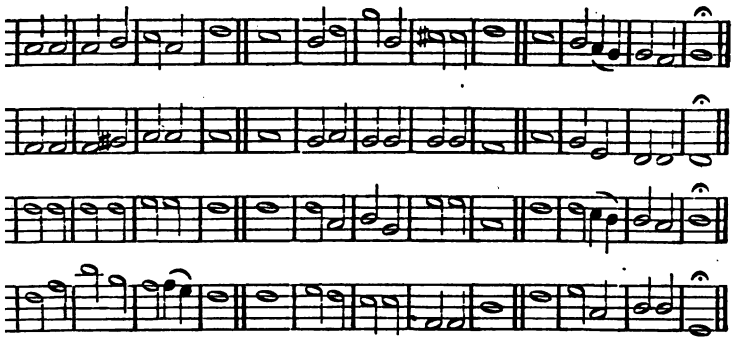
65 CORSICA.—4 lines 7s.



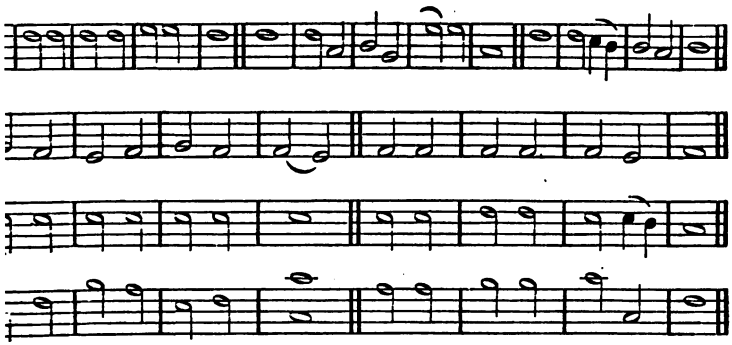
66 CHRISTMAS CHORALE.—L.M.



HICKSON.



Melody by GLUCK.



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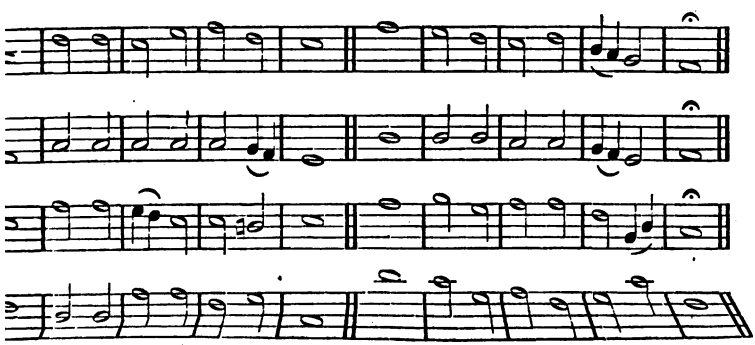
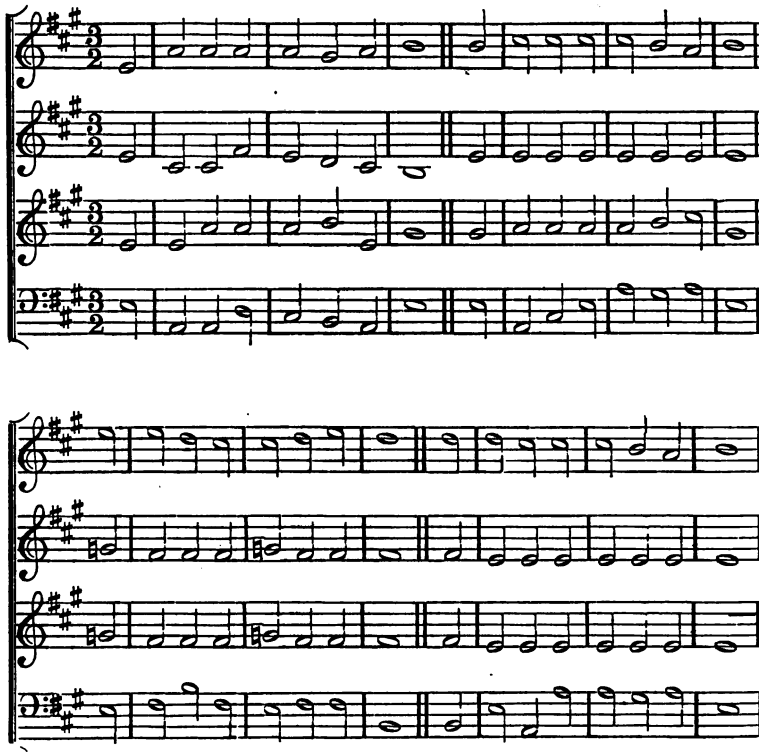


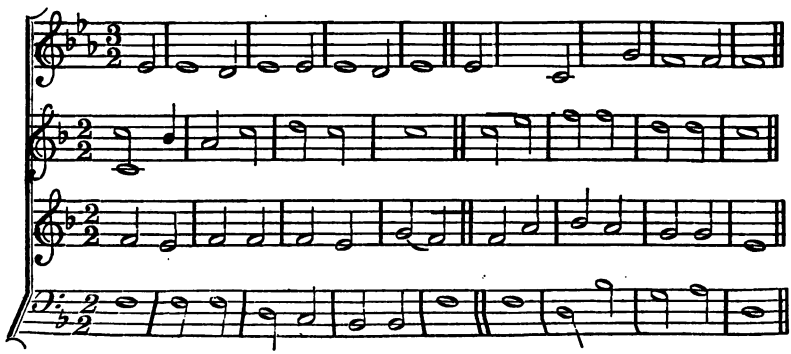
67

SAXONY.—8 8.—(Anapæstic.)

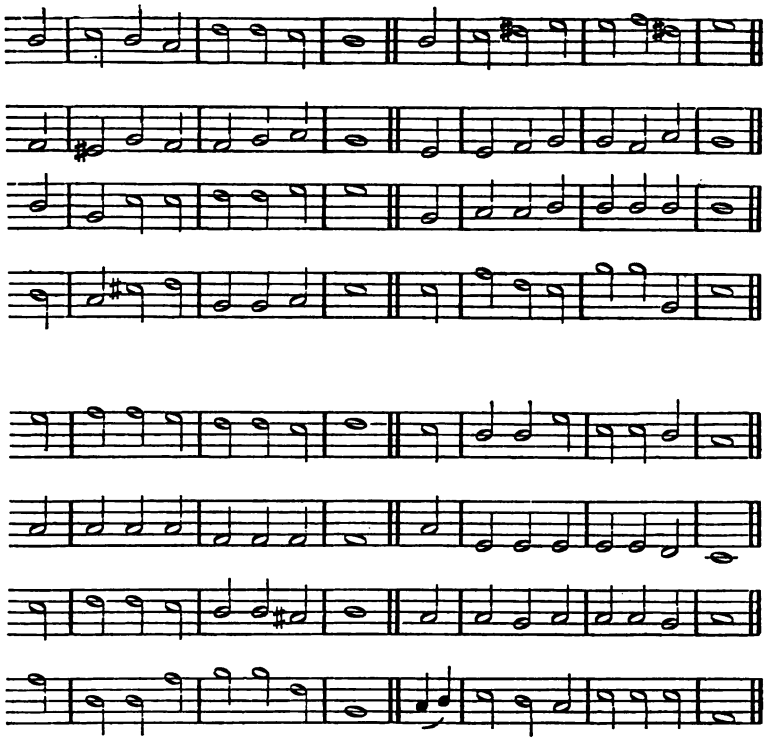


68

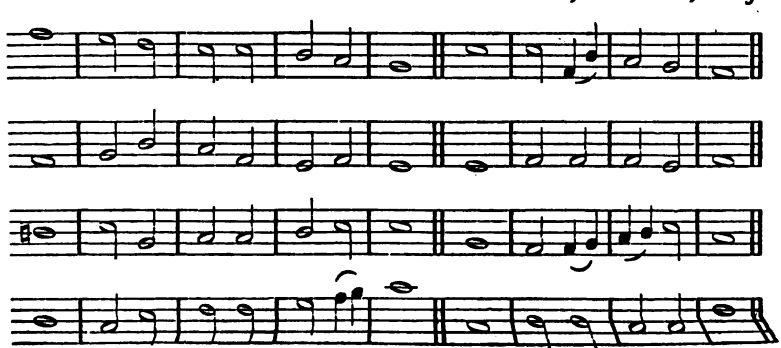
GIBBONS.—C.M.



Lutheran.



ORLANDO GIBBONS, Mus. Doc., 1623.



69

AMBROSE.—7 7 7 5.

Slow and Moderate.

Lord of mer-cy and of might, Of mankind the life and light,

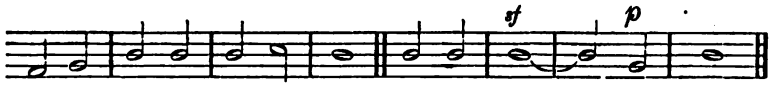
Lord of mer-cy and of might, Of mankind the life and light,

70

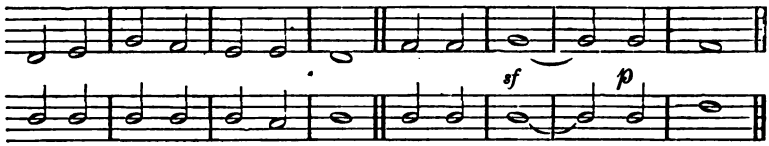
BREMEN.—8 8, 8 8, 8 8.

Moderate.

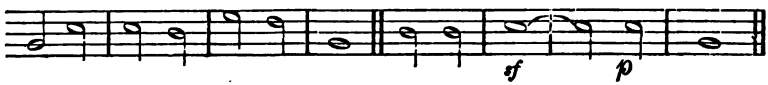
DR. GAUNTLETT.



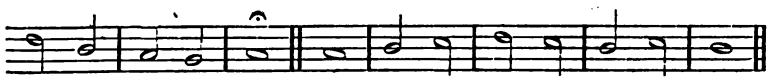
Ma-ker, Teach-er In - fi - nite, Je - ſus, hear and ſave.

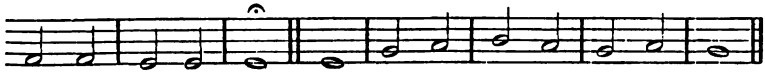


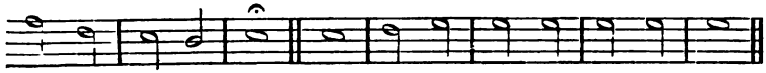
Ma-ker, Teach-er In - fi - nite, Je - ſus, hear and ſave.

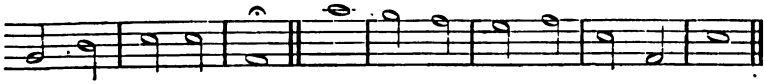


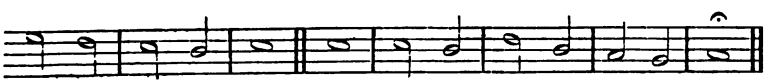
HANS KUGELMANN, 1540.

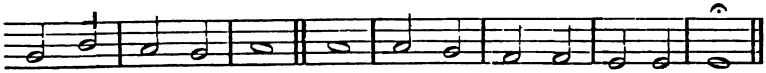


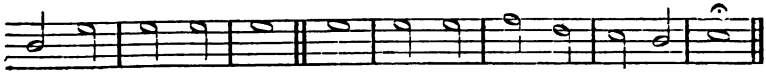


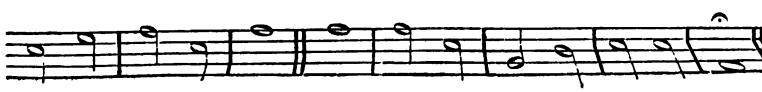






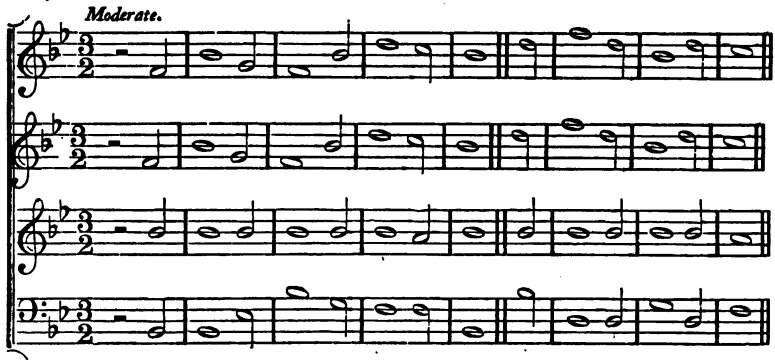






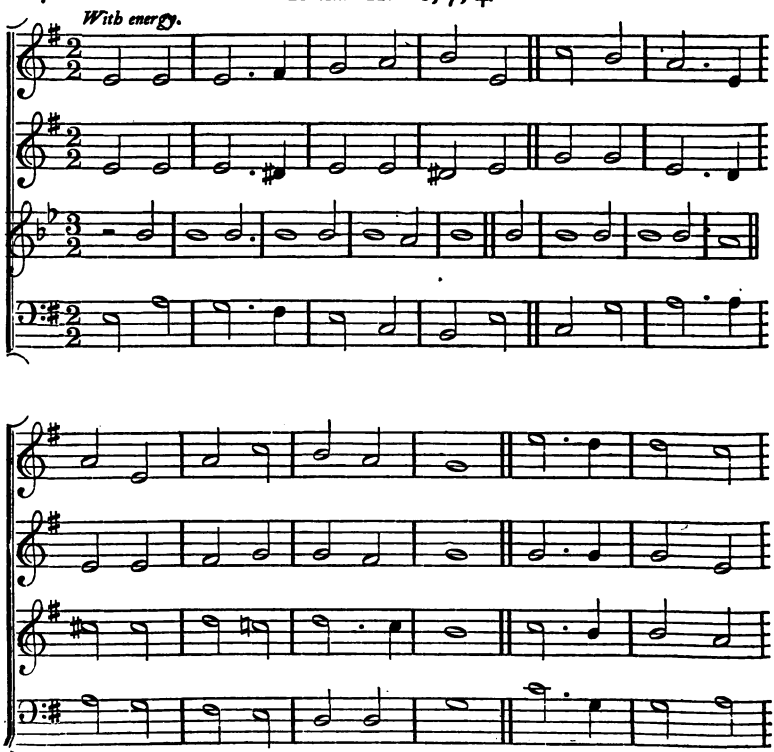
71 MARTYRDOM.—C.M.

Moderate.

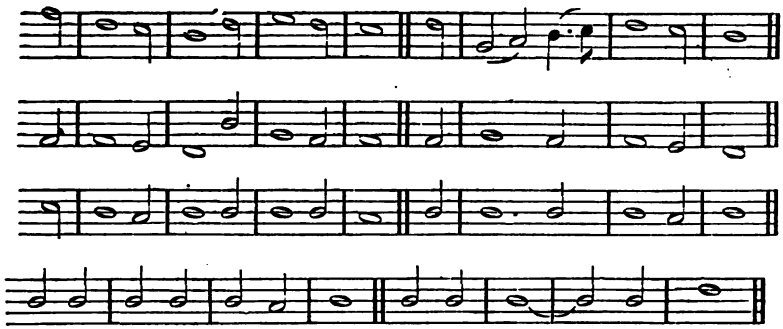


72 RAMAH.—8, 7, 4.

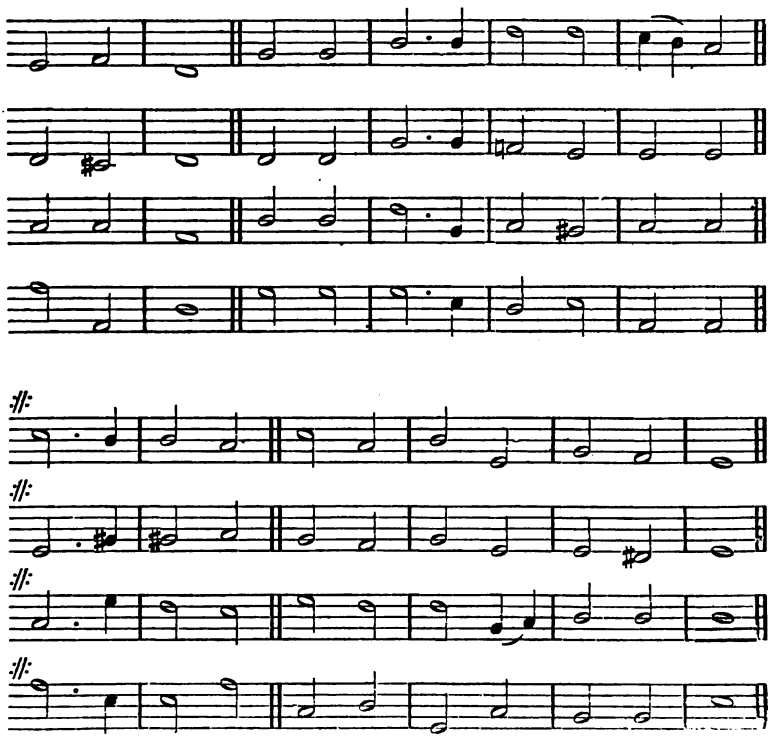
With energy.



BINFIELD, of Reading.

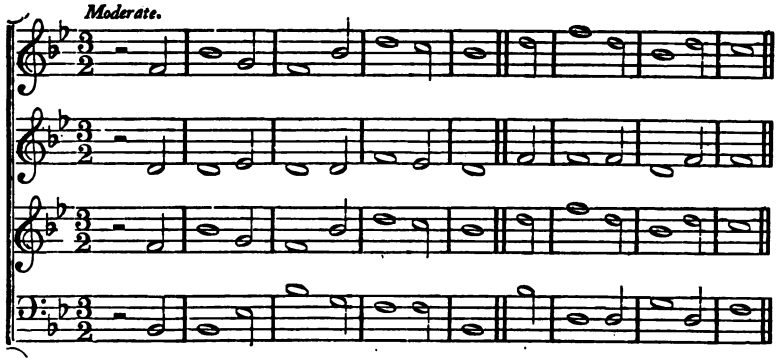


Ancient Jewiſh melody, arranged by DR. GAUNTLETT.



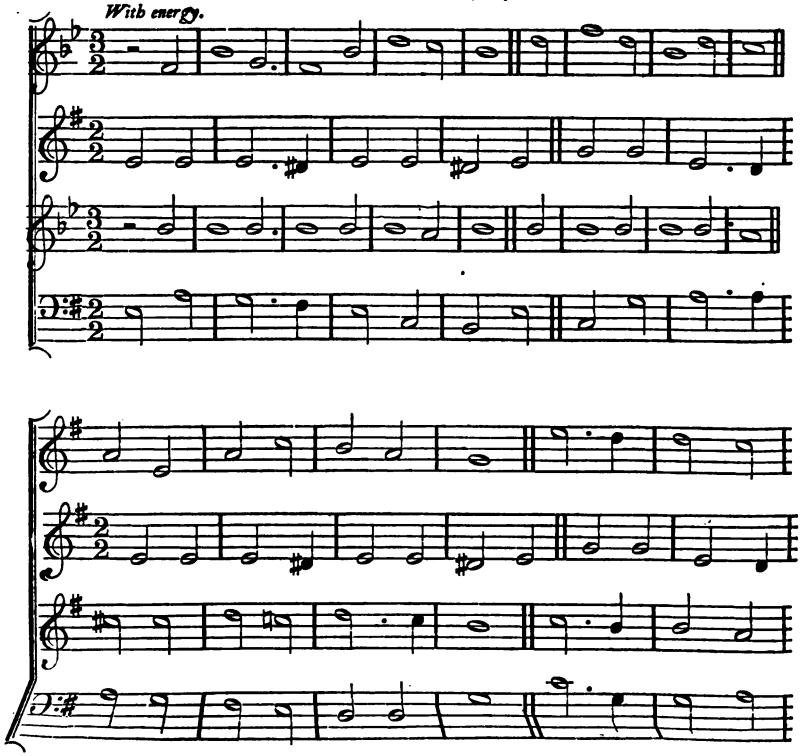
71 MARTYRDOM.—C.M.

Moderate.

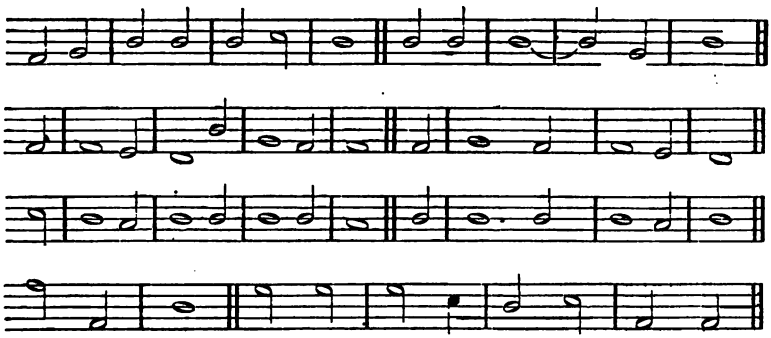


72 RAMAH.—8, 7, 4.

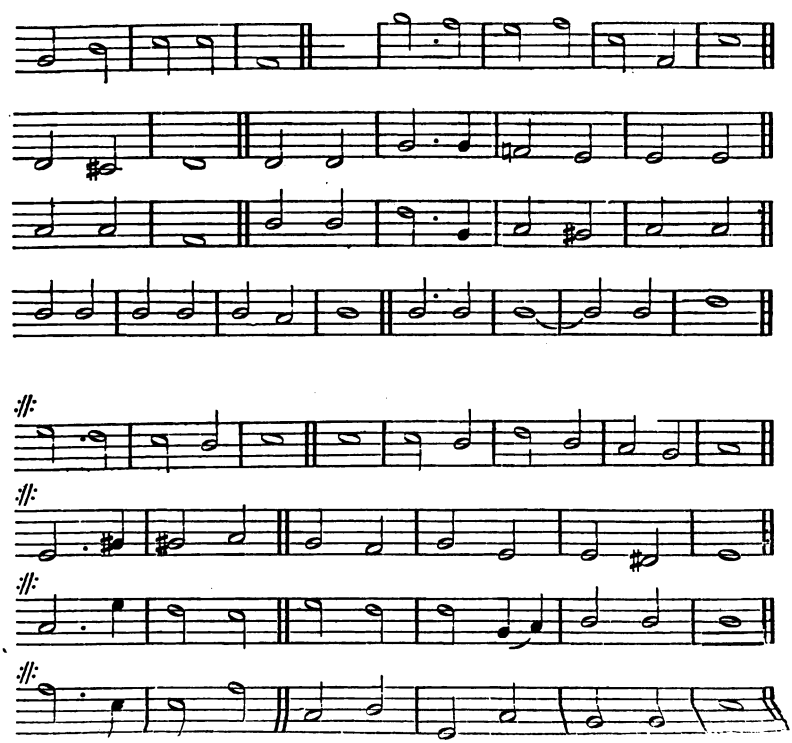
With energy.



BINFIELD, of Reading.

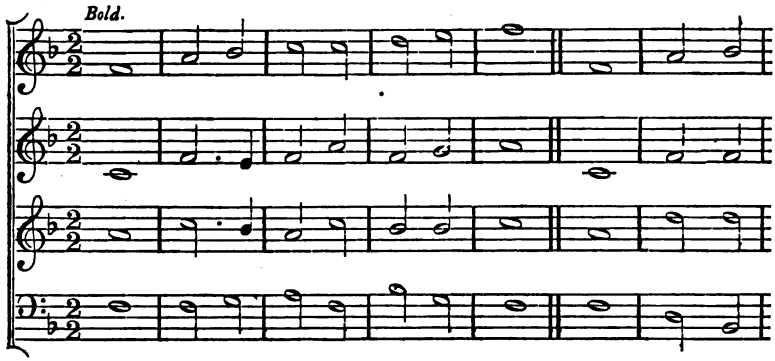


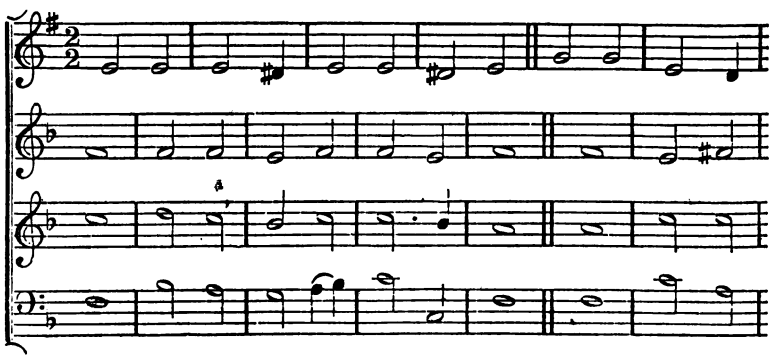
Ancient Jewiſh melody, arranged by DR. GAUNTLETT.



73 WICLIFFE.—6 lines 8s.—P.M.

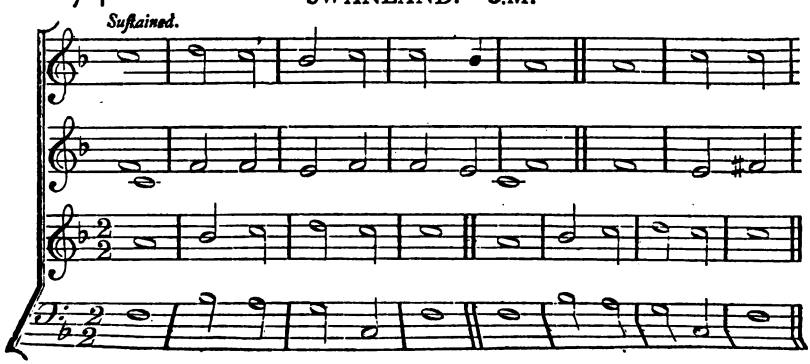
Bold.



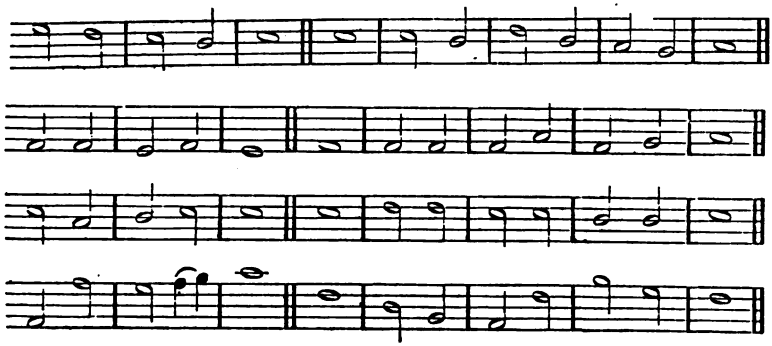


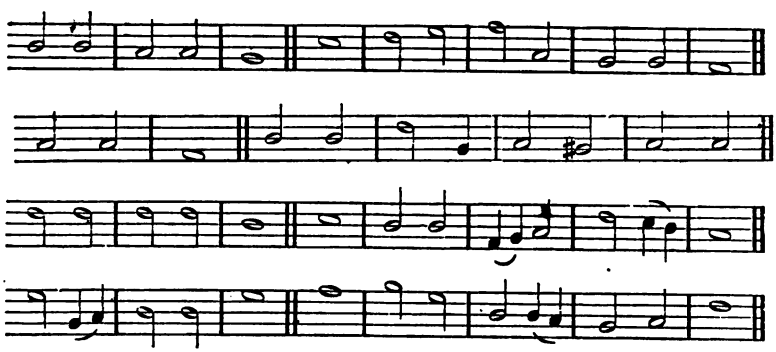
74 SWANLAND.—S.M.

Sustained.

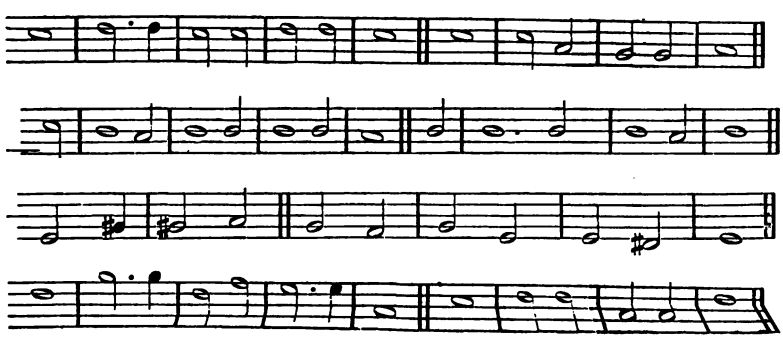


SCHOP.





DR. GAUNTLETT.



75 HUNTINGDON.—8 8, 8 8, 8 8.

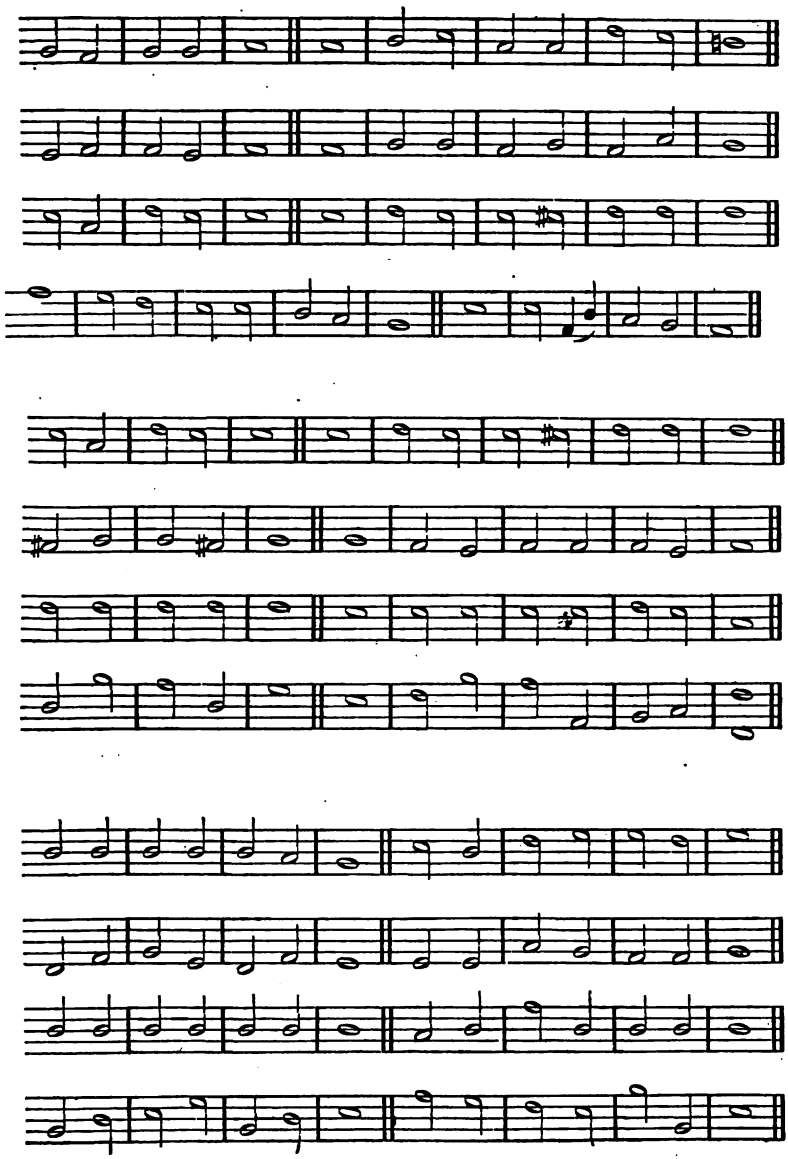
Moderate.

The Lord my paſture, etc.

The Lord my paſture, etc.

76 SOLICITUDE.—7 7 7 7.

Joyful.



77 THANET.—P.M. 8, 3, 3, 6.

Moderate.

'Ere I ſleep, for ev' - ry fa - vour This day

'Ere I ſleep, for ev' - ry fa - vour This day

78 MELCOMBE.—L.M.

Bold.

79 KIEL.—7 7, 7 7.

Joyful.

sf *sf* *dim.*

ſhew'd by my God, I will bleſs my Sa - viour.

sf *sf* *dim.*

ſhew'd by my God, I will bleſs my Sa - viour.

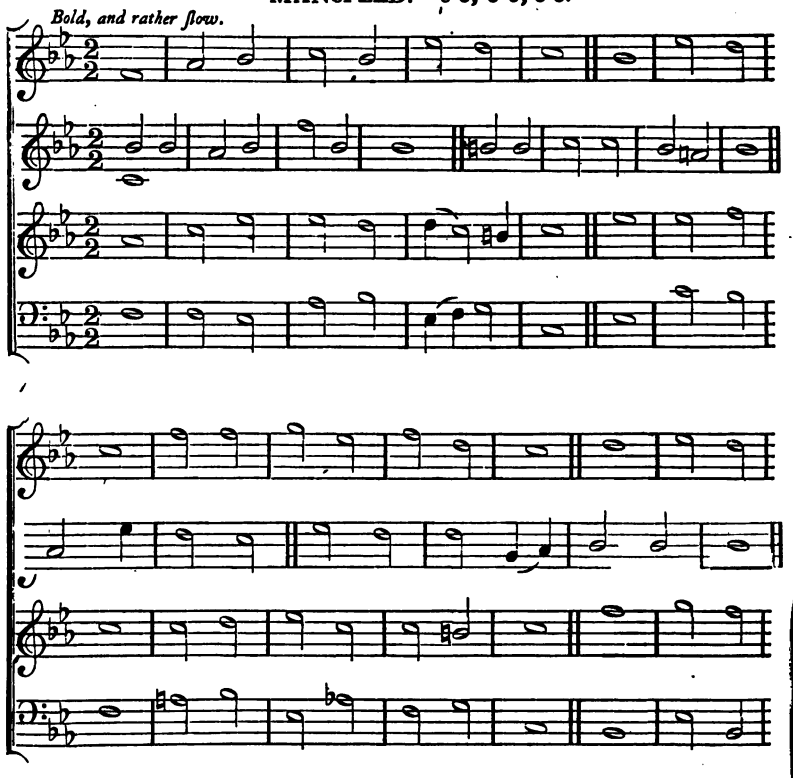
sf *sf* *dim.*

S. Webbe.

Andreas Romberg.

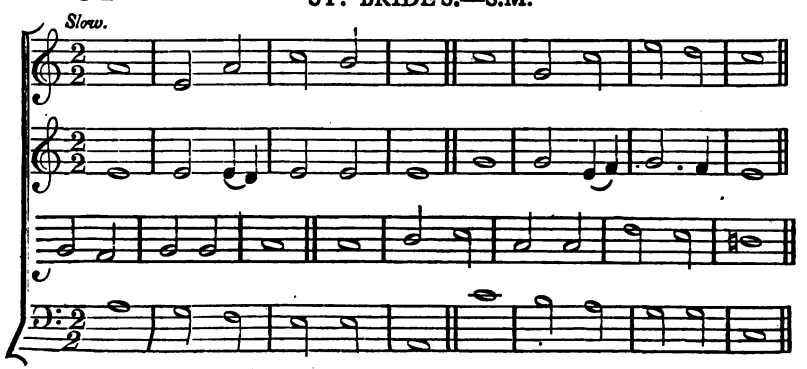
80 MANSFELD.—8 8, 8 8, 8 8.

Bold, and rather flow.

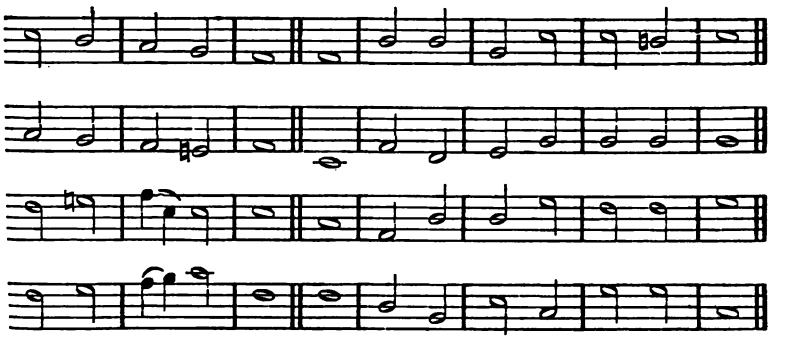


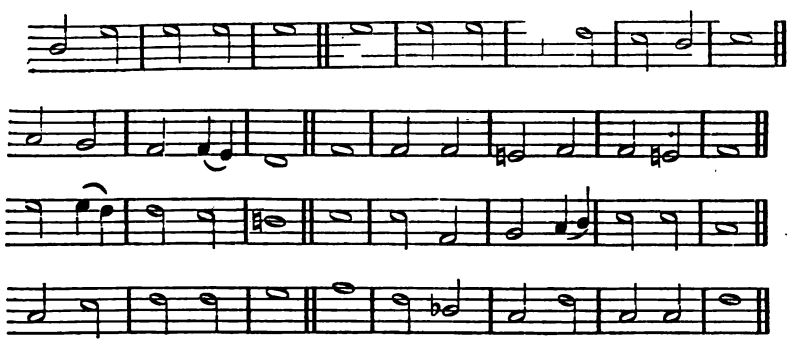
81 ST. BRIDE'S.—S.M.

Slow.

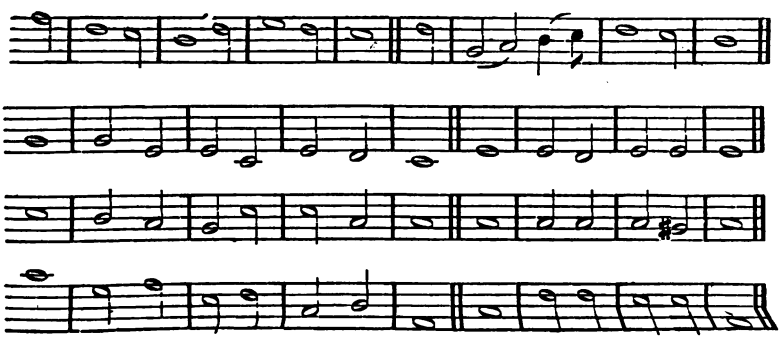


M. Luther. (Called the Baptiſmal Hymn.)



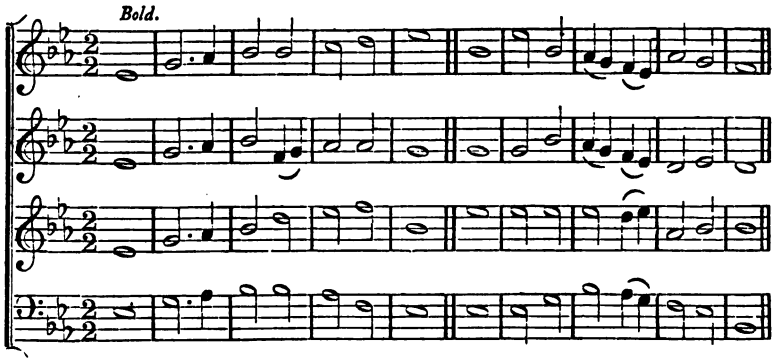


Lutheran.



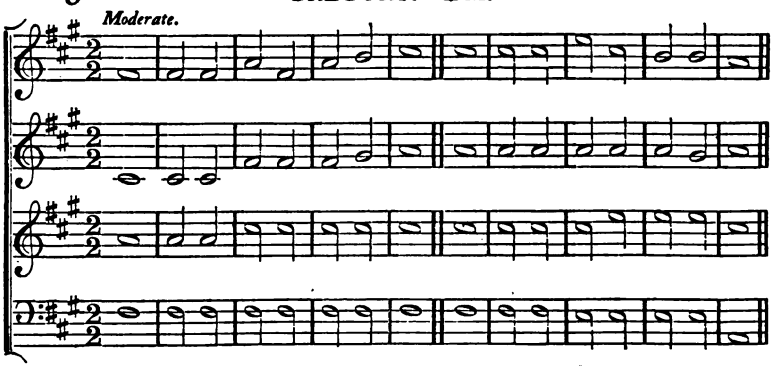
82 TRURO.—L.M.

Bold.



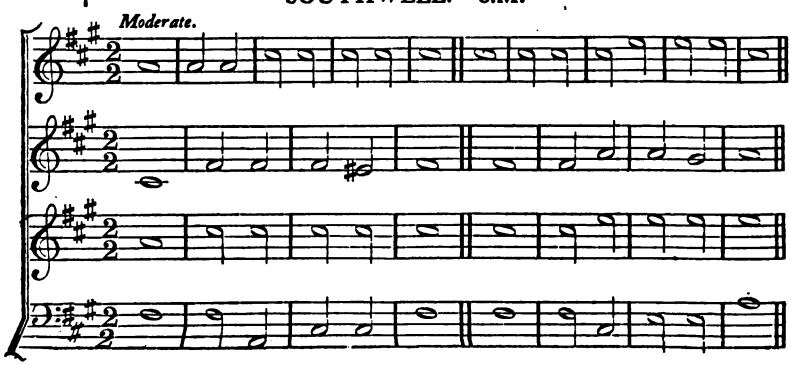
83 GREGORY.—L.M.

Moderate.

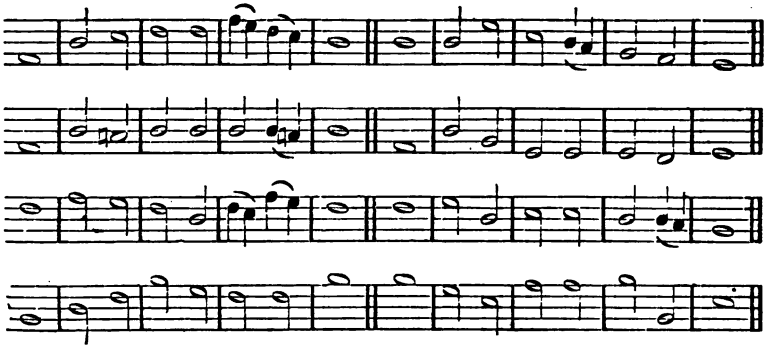


84 SOUTHWELL.—S.M.

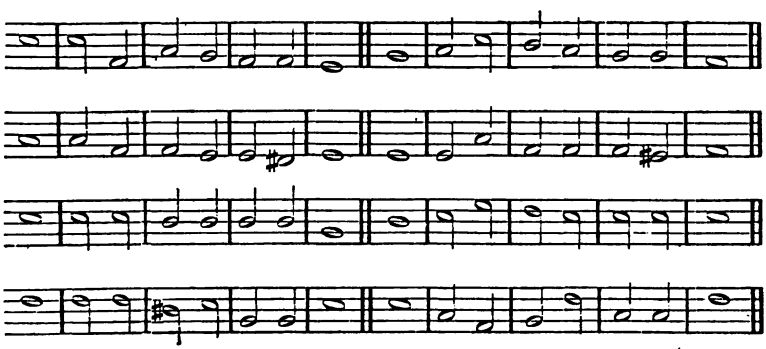
Moderate.



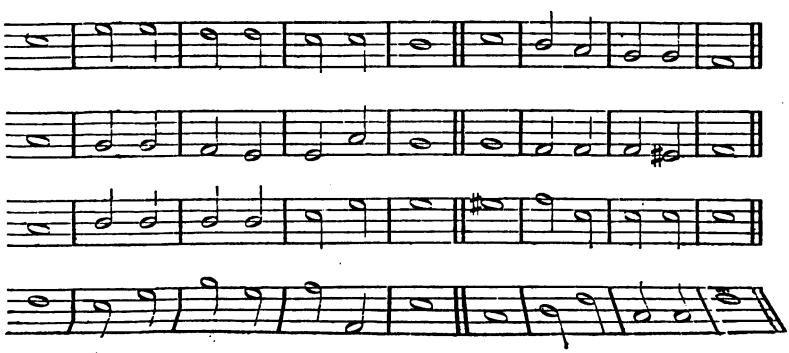
Dr. Burney.



Gregorian.

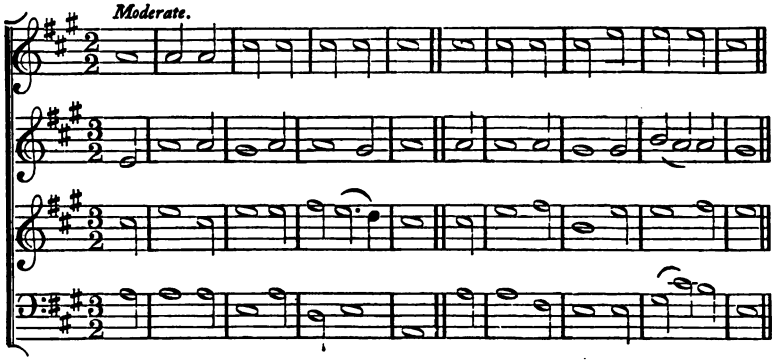


Denham's Psalter, 1588.



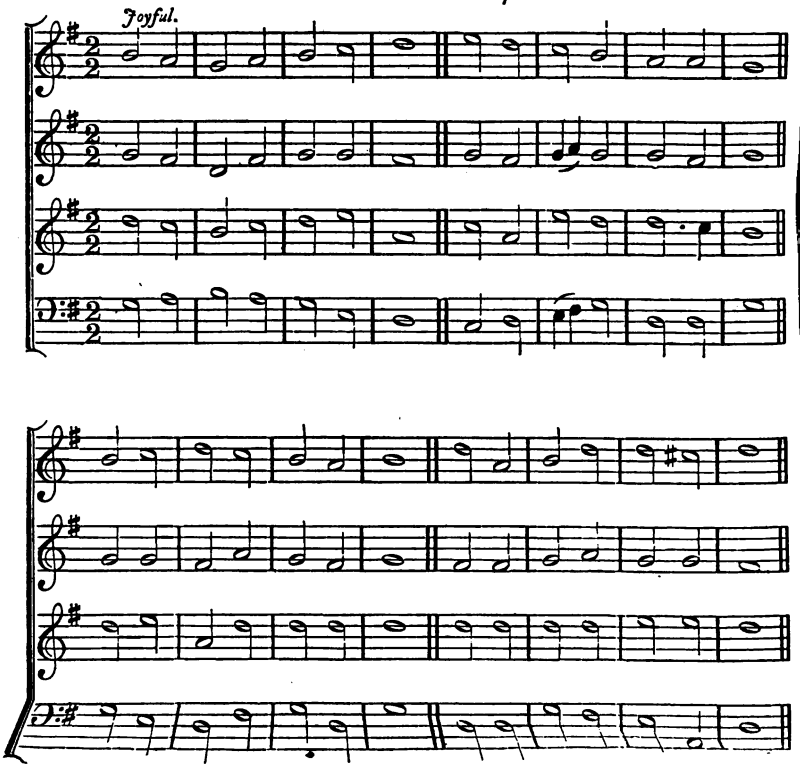
85

ANGEL'S HYMN.—L.M.

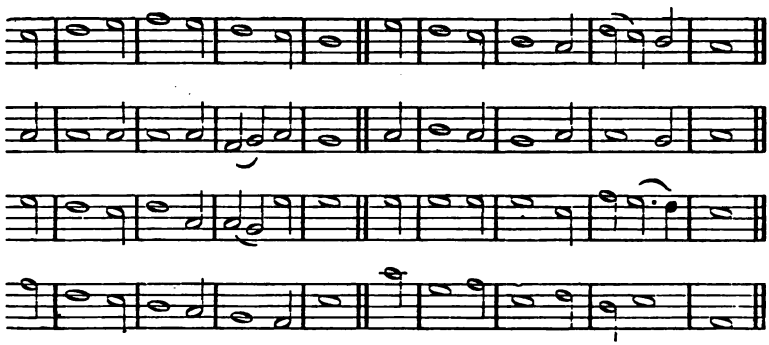


86

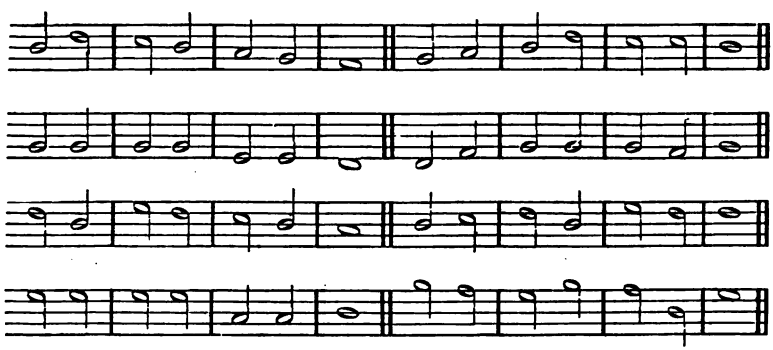
WEIMAR.—8 lines 7s.

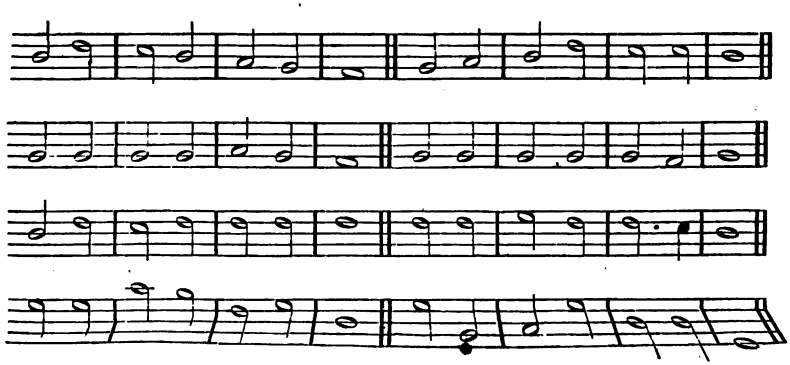


ORLANDO GIBBONS, MUS. DOC.



TELEMANN.





87 EVAN.—C.M.

Moderate.

88 MALDON.—P.M. 8, 8, 8, 6. Trochaic.

Slow and ſuſtained.

Lo! the ſtorms of life are break - - - - ing,

Lo! the ſtorms of life are break - - - - ing,

cres.

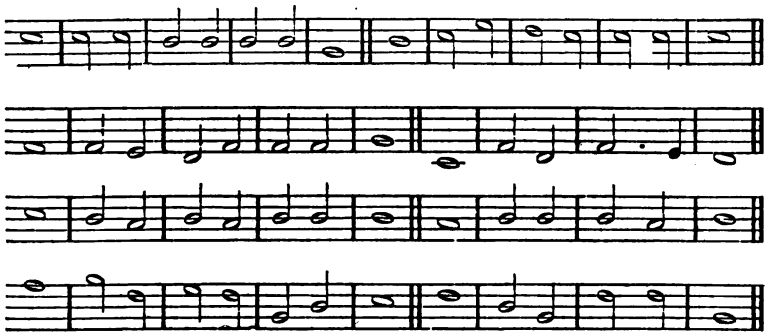
For our ſuc-cour un-der-tak-ing, Lord . . and

cres.

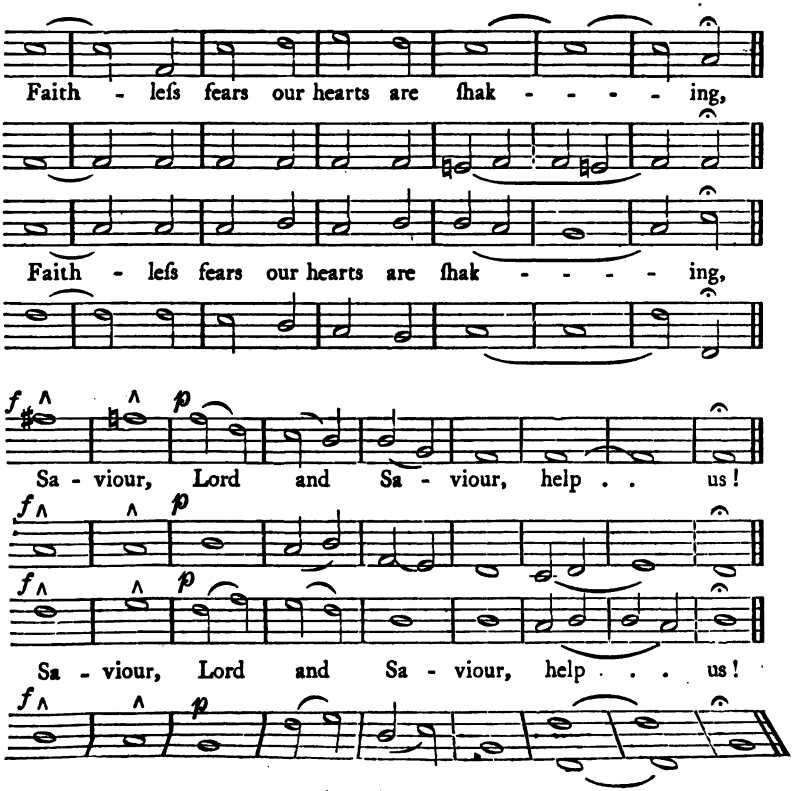
For our ſuc-cour un-der-tak-ing, Lord . . and

cres.

LOWELL MASON.



DR. GAUNTLETT.



89 WITTEMBURG.*—P.M. Chorale.

Joyful.

1. Let all men praiſe the Lord, In worſhip low-ly bend - ing;
2. Glo - ry and praiſe to God, The Fa-ther, Son, be giv - en,

1. Let all men praiſe the Lord, In worſhip low-ly bend - ing;
2. Glo - ry and praiſe to God, The Fa-ther, Son, be giv - en,

He gra-cious is, and juſt, From childhood us doth lead,
Praiſe to the Triune God! With pow'r-ful arm and ſtrong,

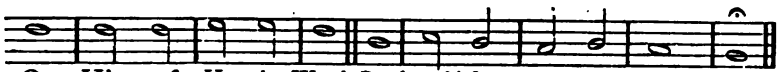
He gra-cious is, and juſt, From child-hood us doth lead,
Praiſe to the Triune God! With pow'r-ful arm and ſtrong,

* The 1ſt verſe may be ſung in uniſon, the 2nd in harmony.

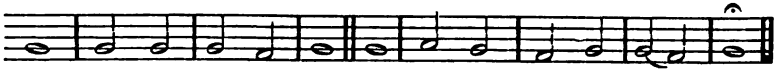
90 KETTERING.—7s.

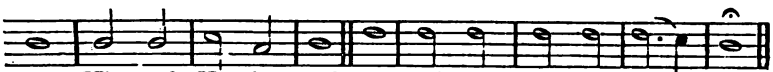
Joyful.

JOHN CRÜGER, 1653.

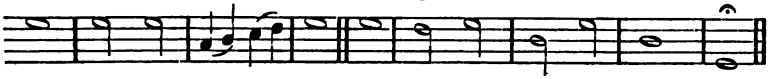


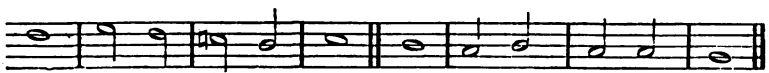
On His moſt Ho - ly Word, Re-deem'd from woe, de - pend - ing
And to the Ho - ly Ghoſt, On high en - thron'd in hea - ven;



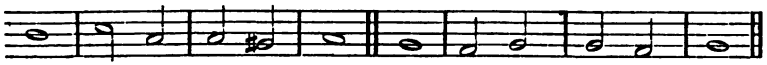


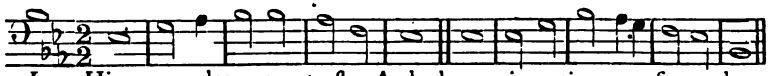
On His moſt Ho - ly Word, Re-deem'd from woe, de - pend - ing.
And to the Ho - ly Ghoſt, On high en - thron'd in hea - ven:



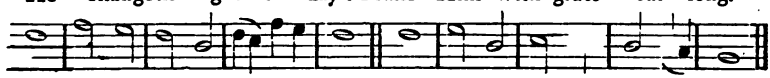


In Him we place our truſt, And hope in time of need.
He changeth night to day: Praiſe Him with grate - ful ſong.

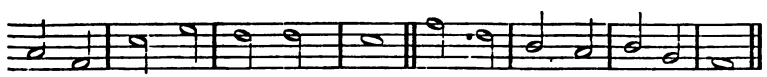


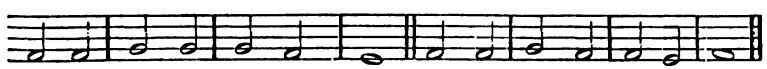


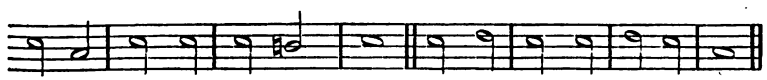
In Him we place our truſt, And hope in time of need.
He changeth night to day: Praiſe Him with grate - ful ſong.

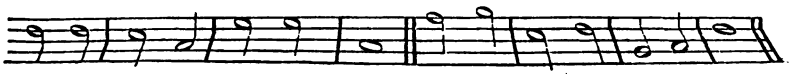


DR. BOYCE.

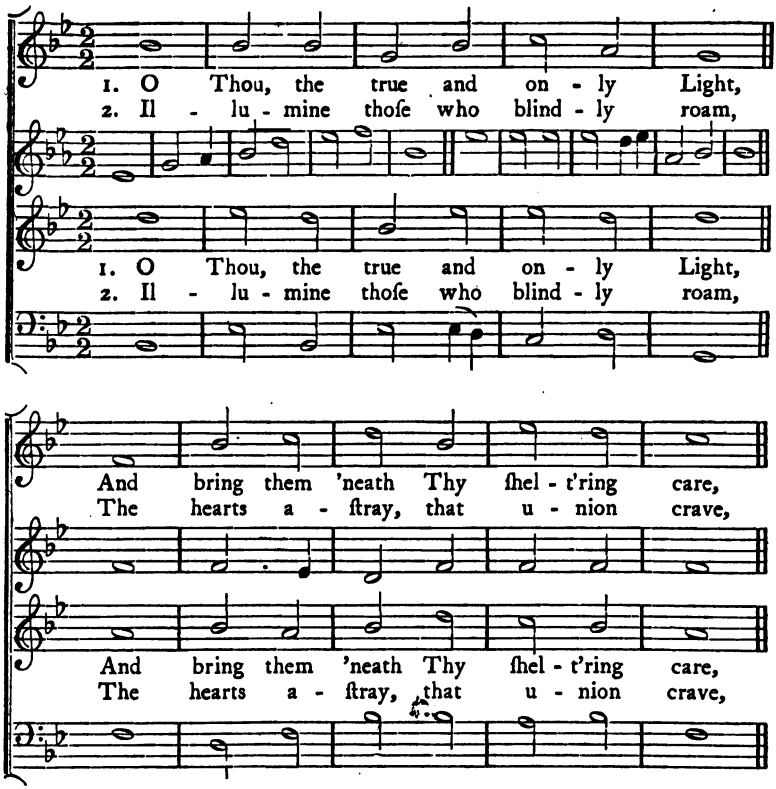




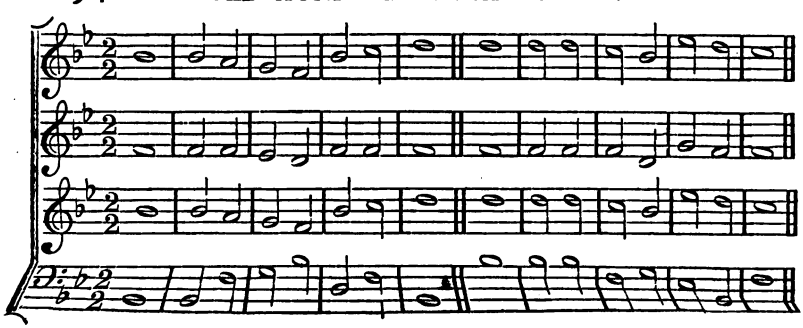




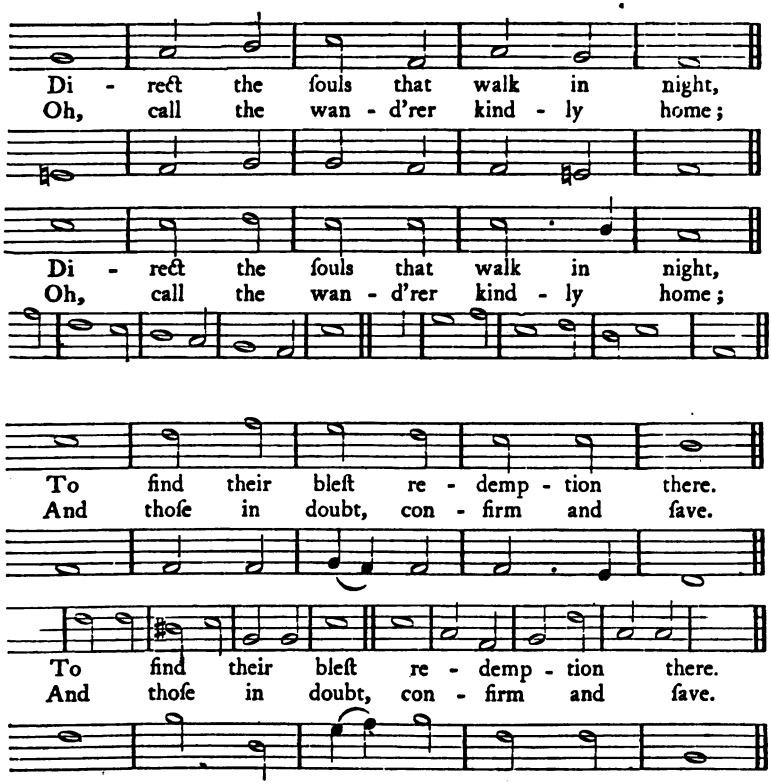
93 ALTONA.—L.M.—Chorale.



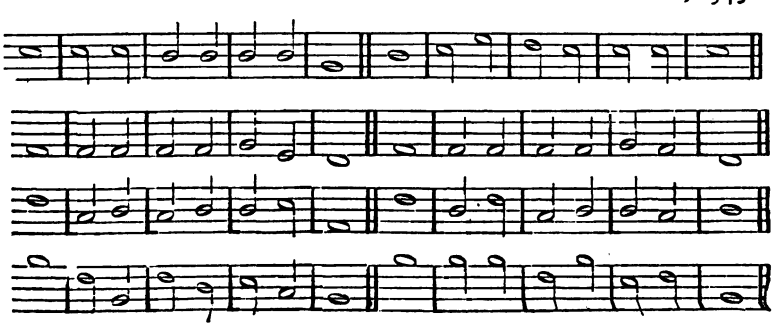
94 OLD HUNDREDTH PSALM.—L.M.



Lutheran, 1630.

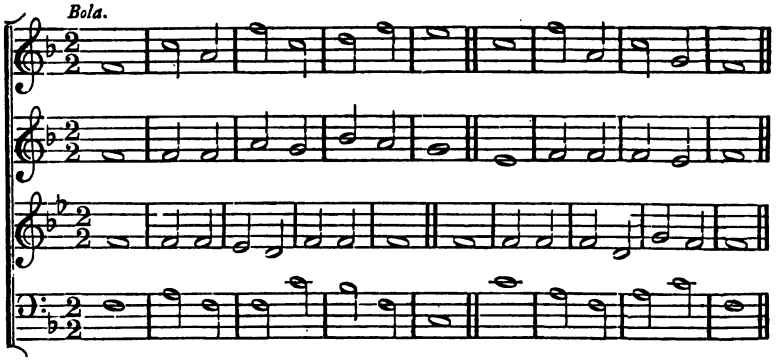


Marot and Beza's Pſalms, 1545.

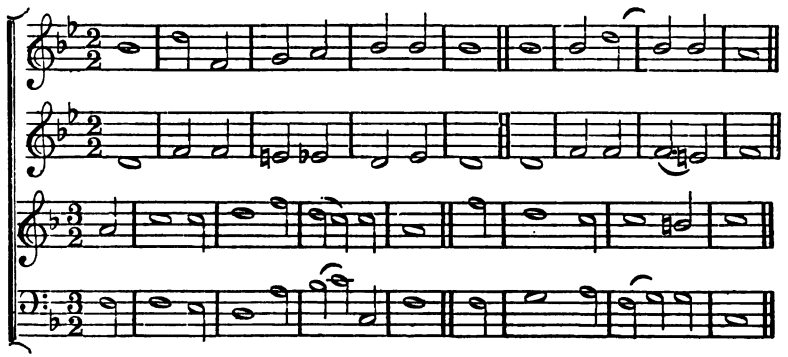


95 LONDON NEW.—C.M.

Bold.

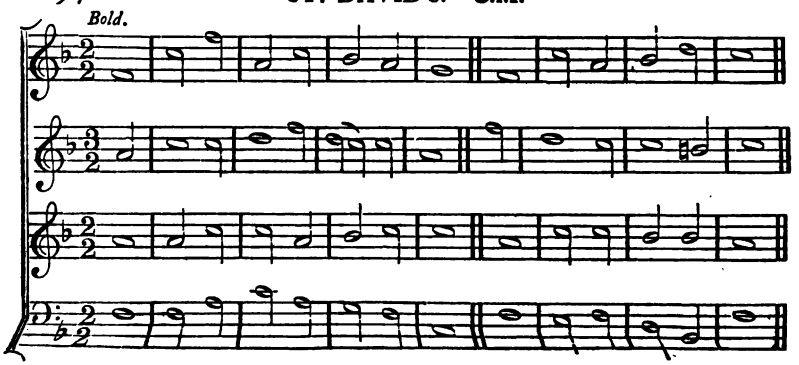


96 LIVERPOOL.—C.M.

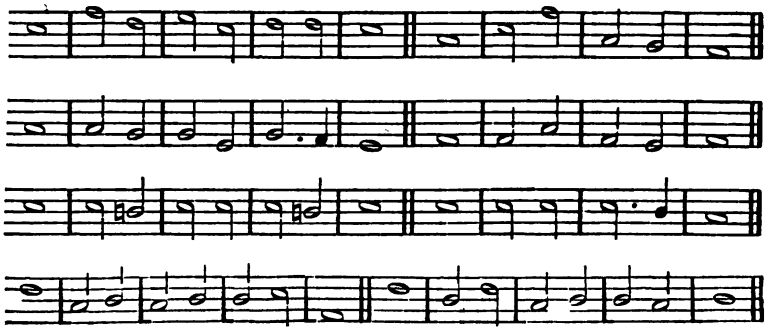


97 ST. DAVID'S.—C.M.

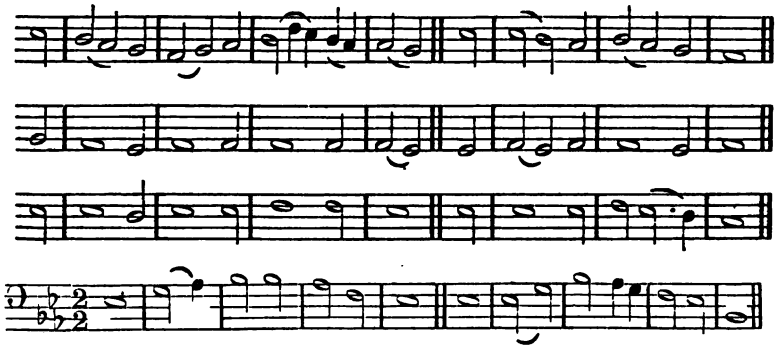
Bold.



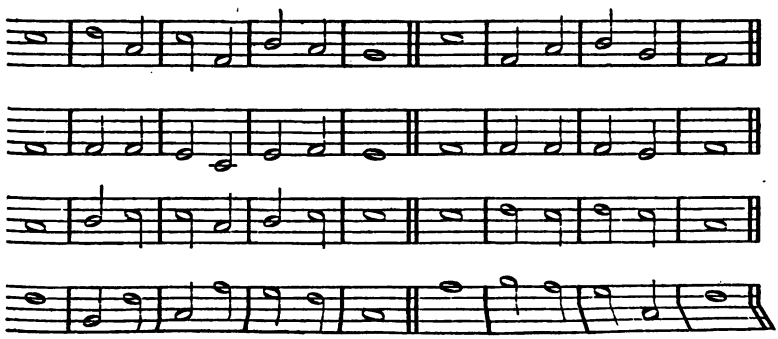
Scots Pſalter, 1635.



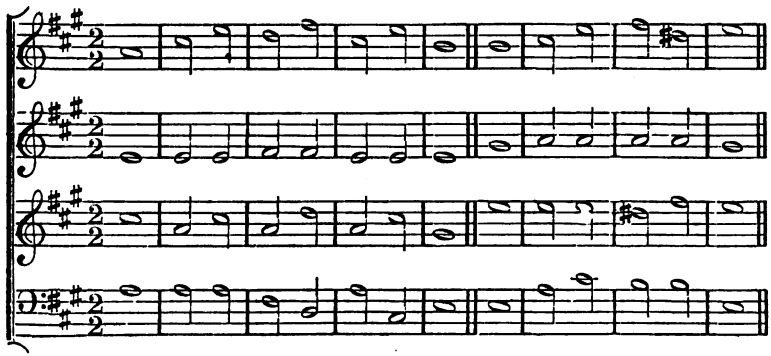
Dr. Wainwright.



Este's Pſalter, 1592.

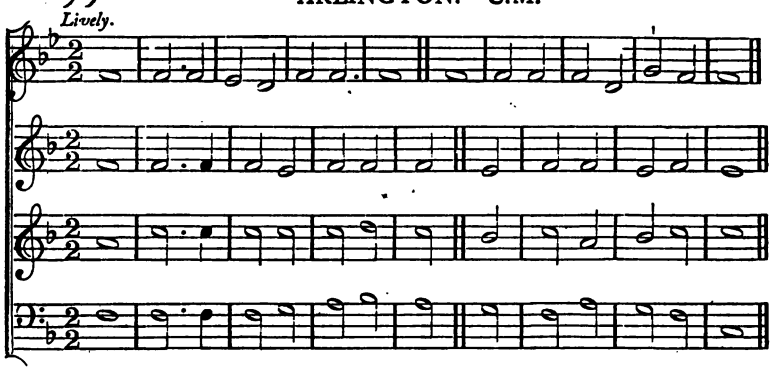


98 YORK.—C.M.

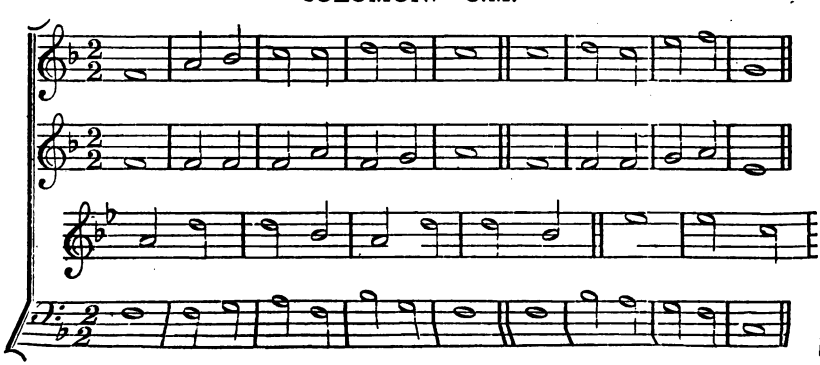


99 ARLINGTON.—C.M.

Lively.

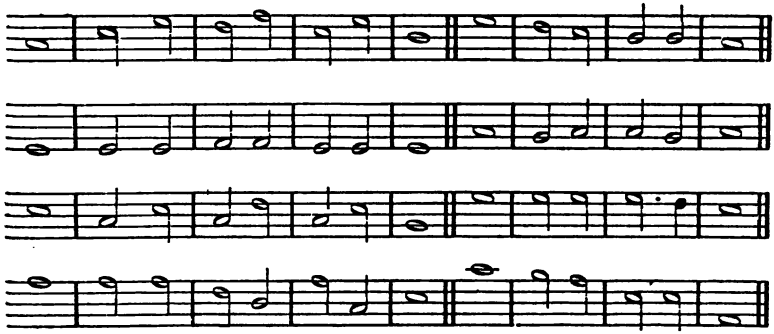


100 SOLOMON.—C.M.

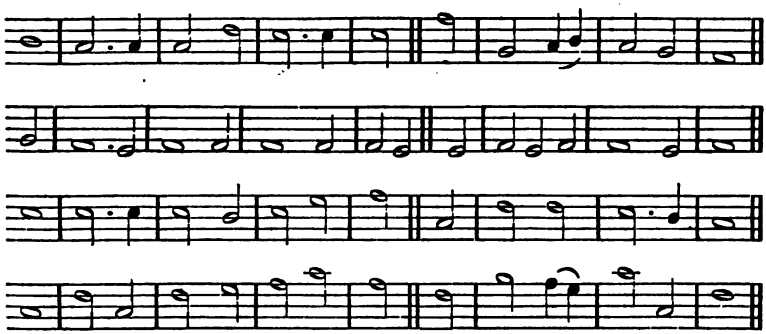


Scots Pſalter.

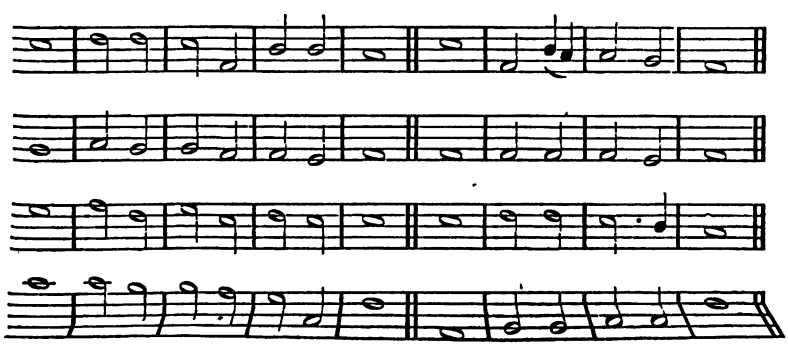
[Uſually aſcribed to JOHN MILTON, father of the poet.]



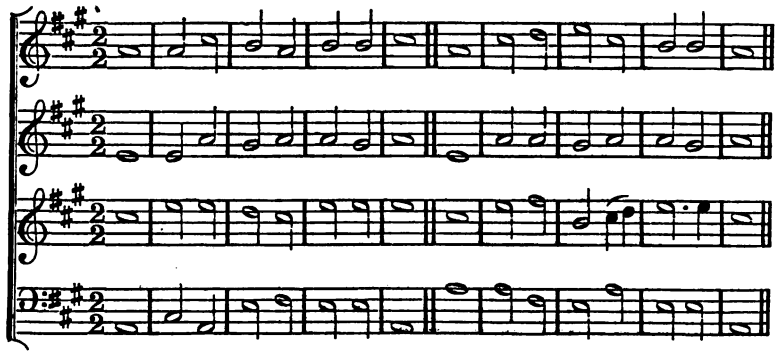
DR. ARNE.



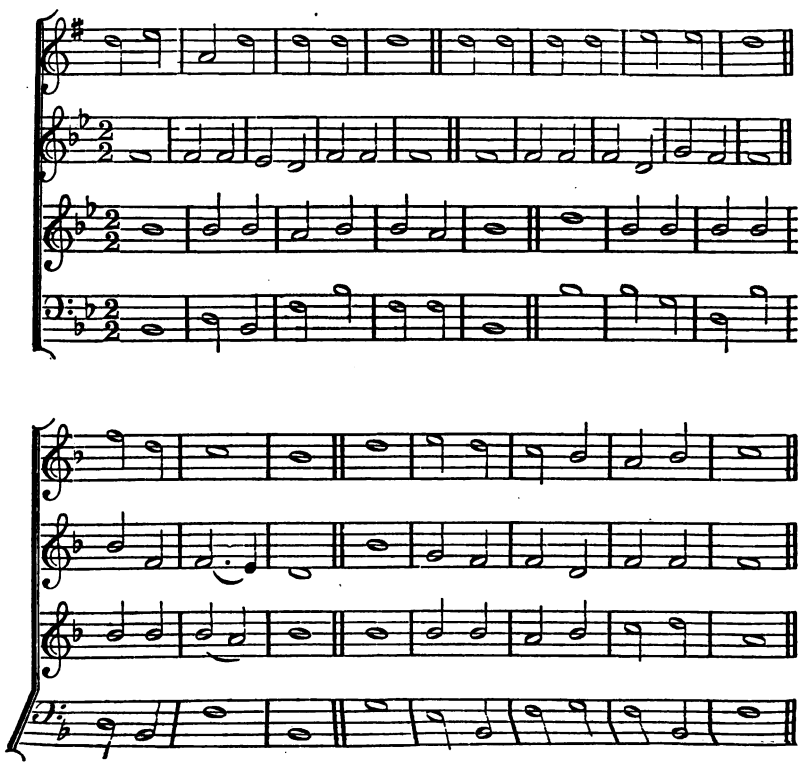
Arranged from HANDEL.



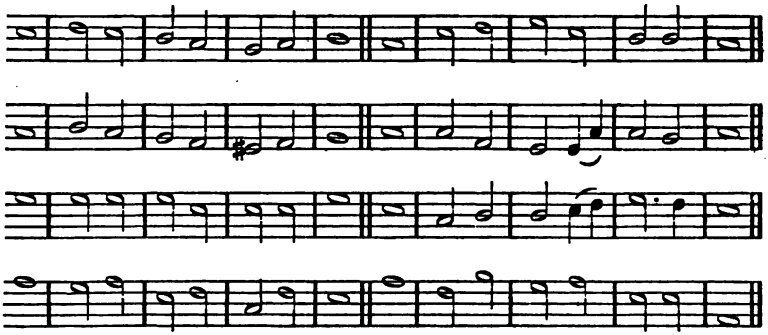
101 LUTHER'S HYMN.—L.M. or 6 lines 8s., repeating



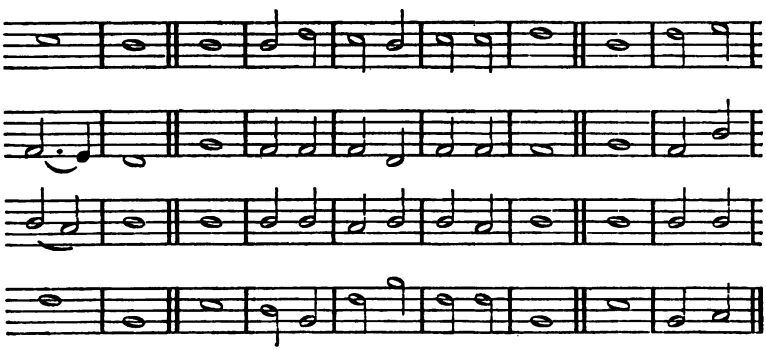
102 EISLEBEN.—P.M.

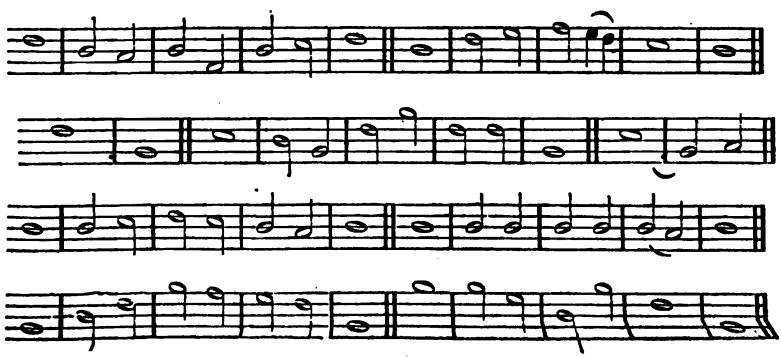


the firſt two lines. M. Luther.



M. Luther.





89 WITTEMBURG.*—P.M. Chorale.

Joyful.

1. Let all men praiſe the Lord, In worſhip low-ly bend - ing;
2. Glo - ry and praiſe to God, The Fa-ther, Son, be giv - en,

1. Let all men praiſe the Lord, In worſhip low-ly bend - ing;
2. Glo - ry and praiſe to God, The Fa-ther, Son, be giv - en,

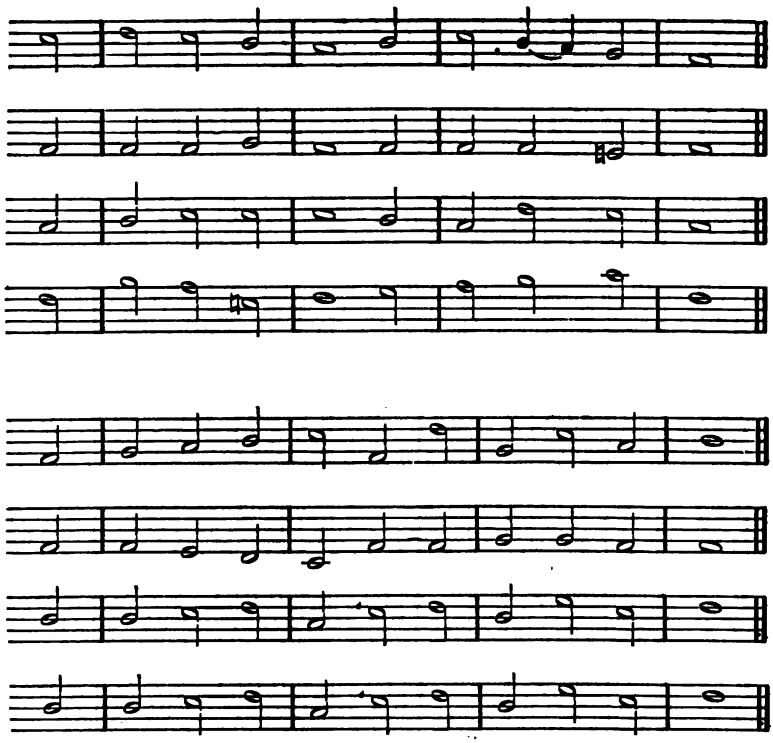
He gra-cious is, and juſt, From childhood us doth lead,
Praiſe to the Triune God! With pow'r-ful arm and ſtrong,

He gra-cious is, and juſt, From child-hood us doth lead,
Praiſe to the Triune God! With pow'r-ful arm and ſtrong,

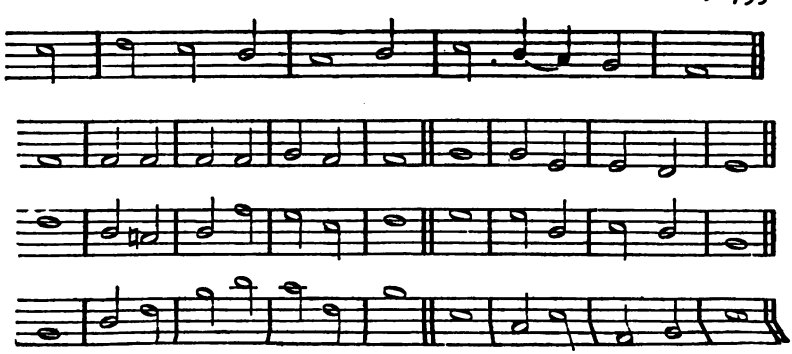
* The 1ſt verſe may be ſung in uniſon, the 2nd in harmony.

90 KETTERING.—7s.

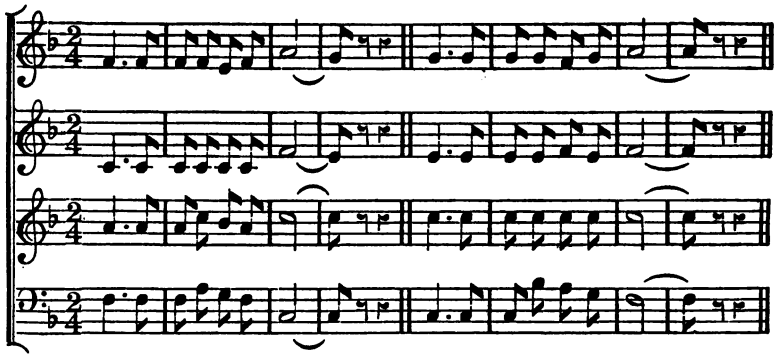
Joyful.



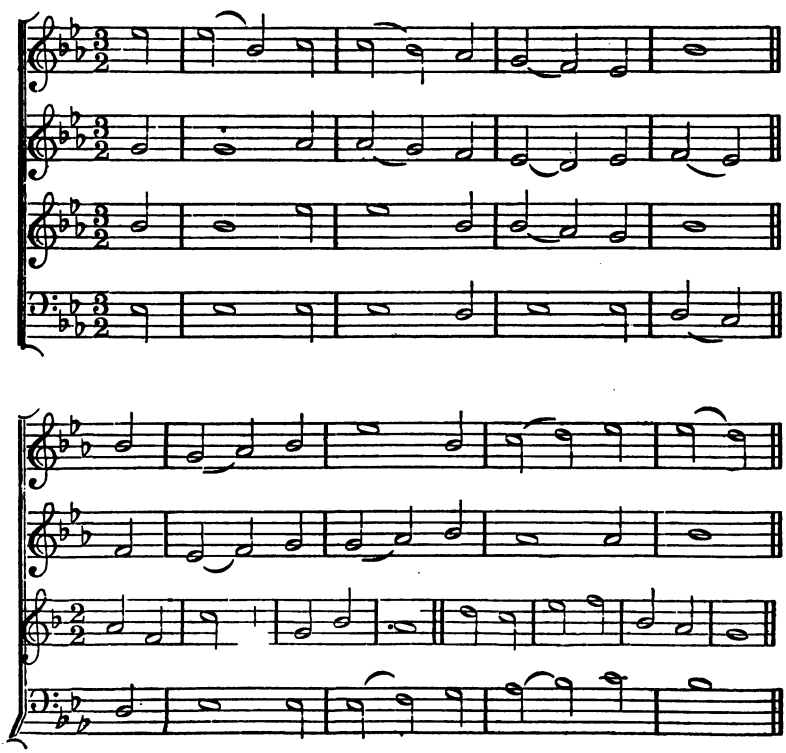
L. West, 1795.



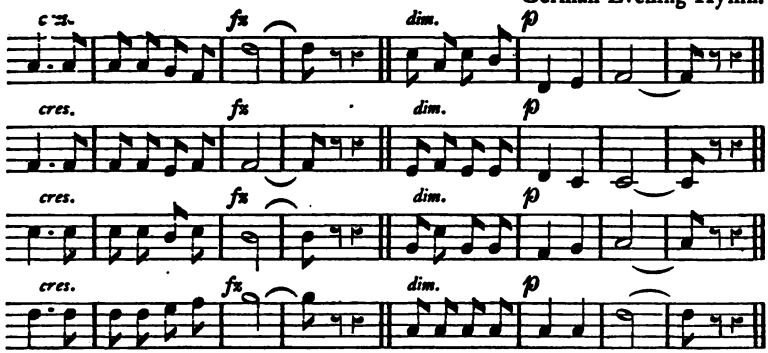
91 DIJON.—4 lines 7s.



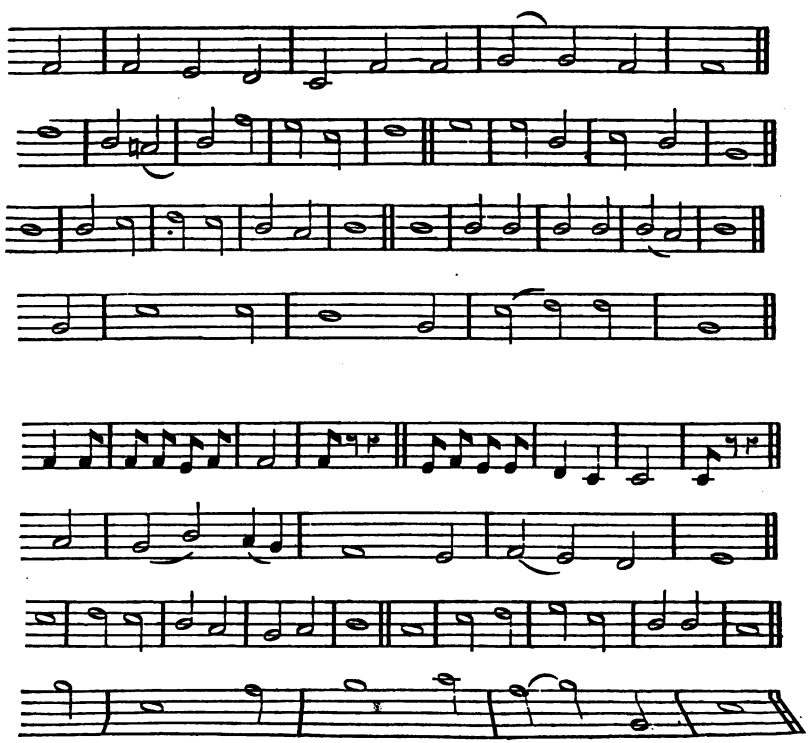
92 MONTGOMERY.—L.M.



German Evening Hymn.



S. Stanley, 1810.



93 ALTONA.—L.M.—Chorale.

1. O Thou, the true and on - ly Light,
2. Il - lu - mine thoſe who blind - ly roam,

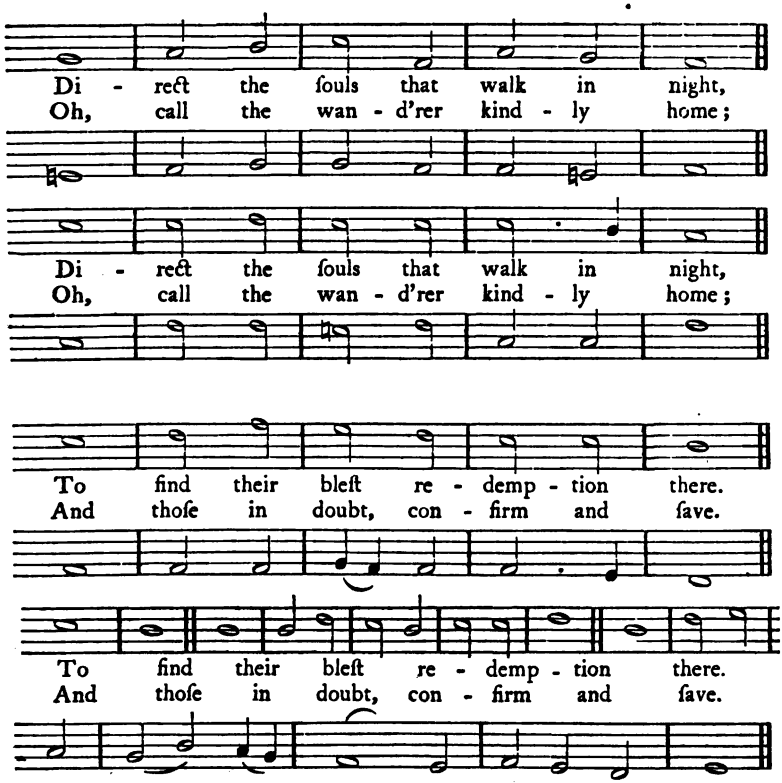
1. O Thou, the true and on - ly Light,
2. Il - lu - mine thoſe who blind - ly roam,

And bring them 'neath Thy ſhel - t'ring care,
The hearts a - ſtray, that u - nion crave,

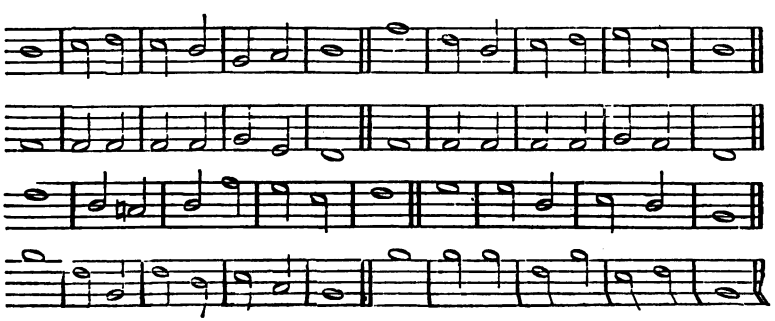
And bring them 'neath Thy ſhel - t'ring care,
The hearts a - ſtray, that u - nion crave,

94 OLD HUNDREDTH PSALM.—L.M.

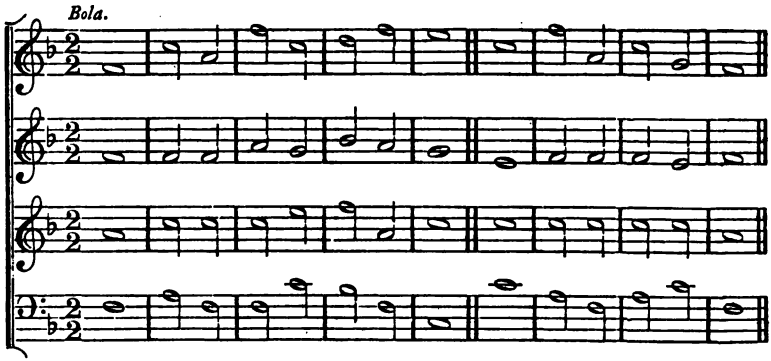
Lutheran, 1630.



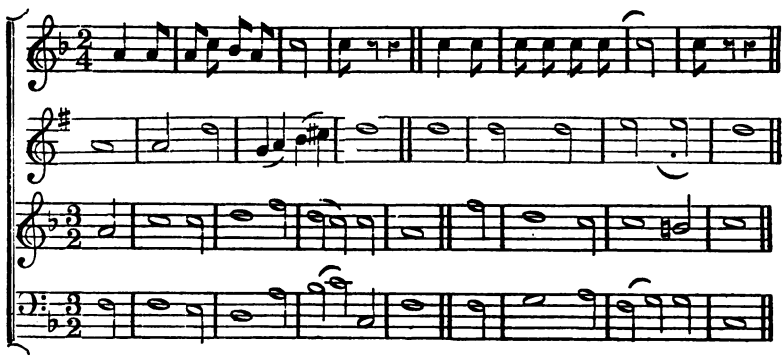
Marot and Beza's Pſalms, 1545.



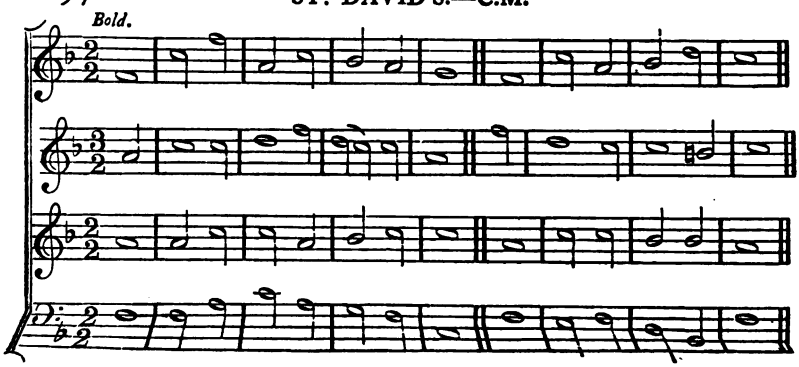
95 LONDON NEW.—C.M.



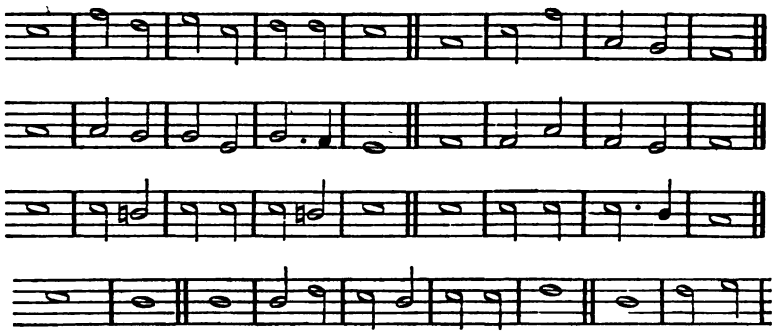
96 LIVERPOOL.—C.M.



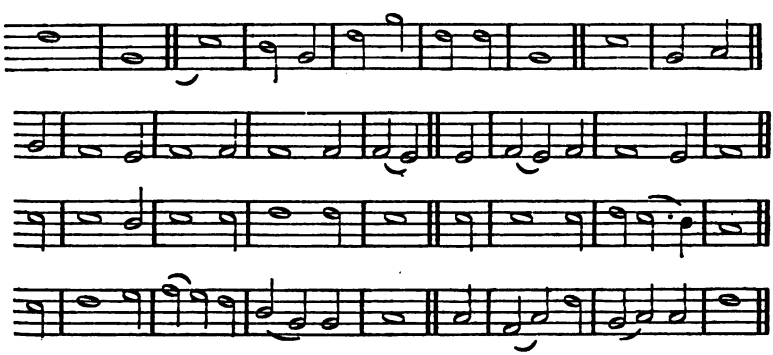
97 ST. DAVID'S.—C.M.



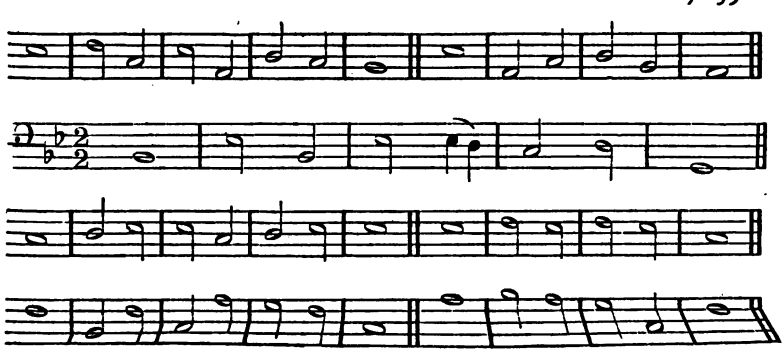
Scots Pſalter, 1635.



Dr. Wainwright.

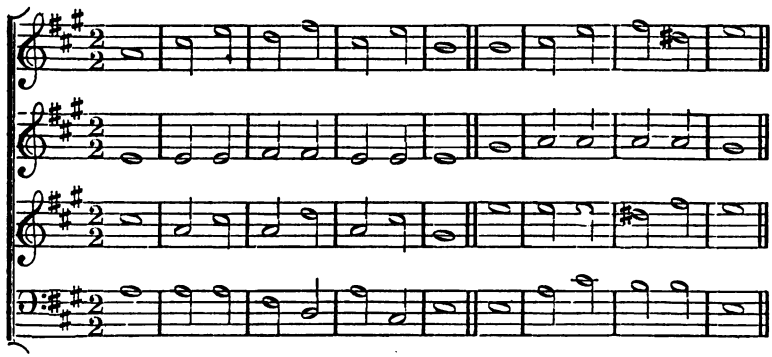


Este's Pſalter, 1592.



98

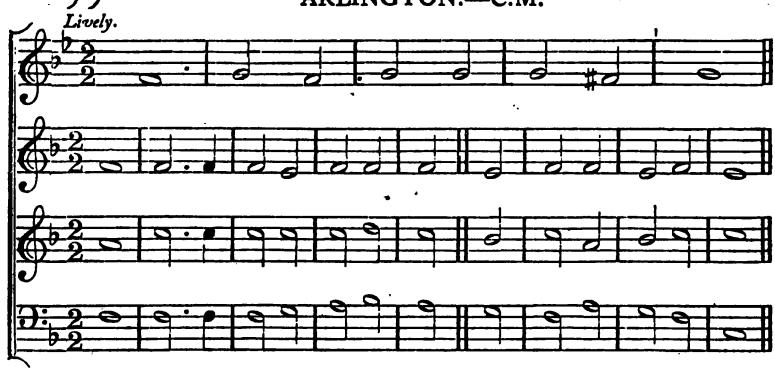
YORK.—C.M.



99

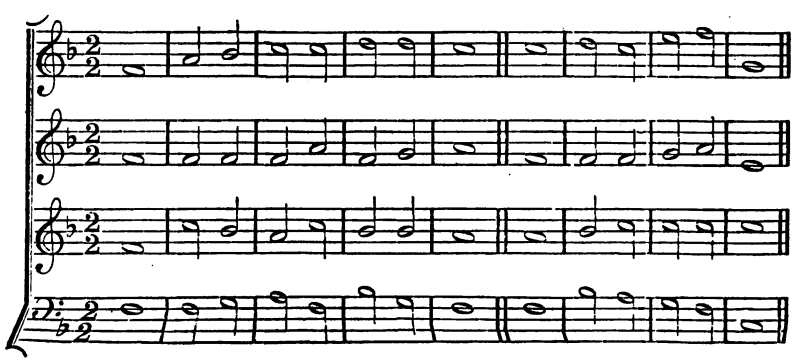
ARLINGTON.—C.M.

Lively.



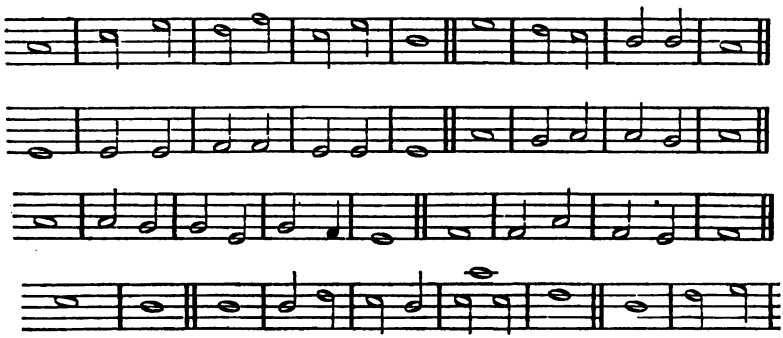
100

SOLOMON.—C.M.

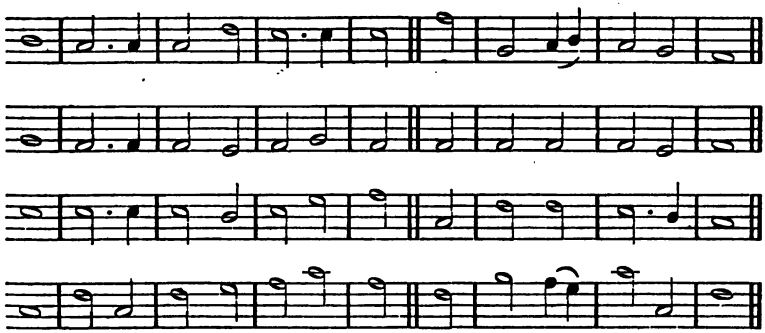


Scots Pſalter.

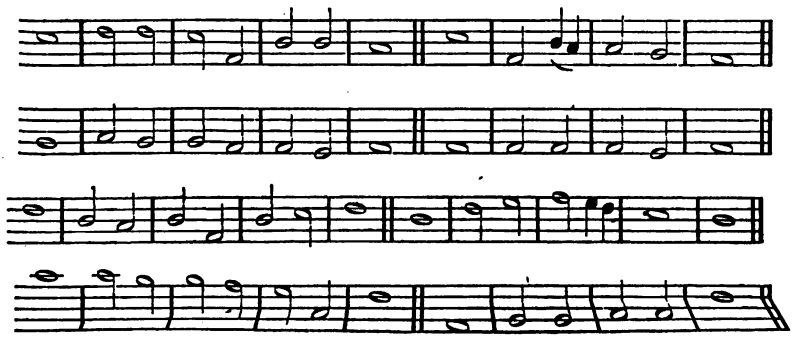
[Uſually aſcribed to JOHN MILTON, father of the poet.]



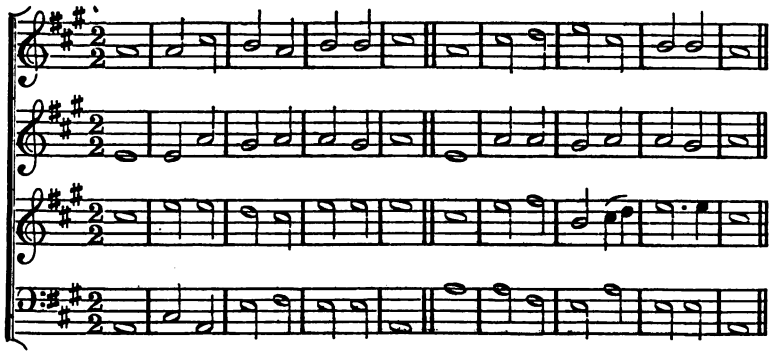
DR. ARNE.



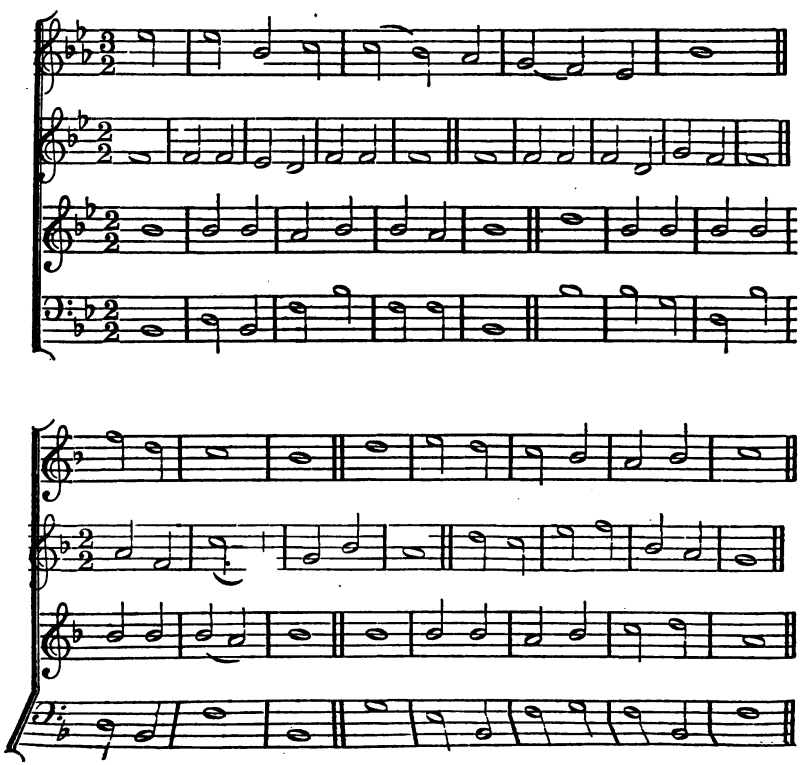
Arranged from HANDEL.



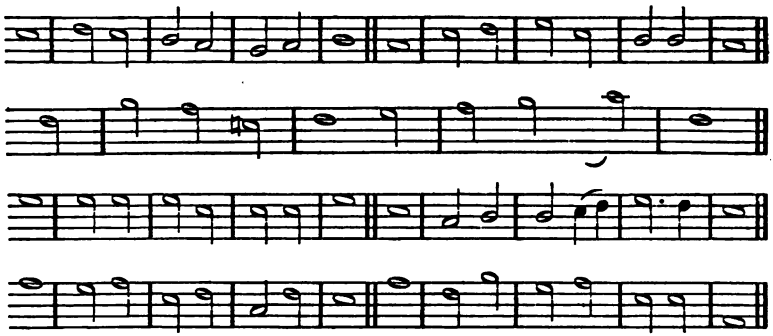
101 LUTHER'S HYMN.—L.M. or 6 lines 8s., repeating



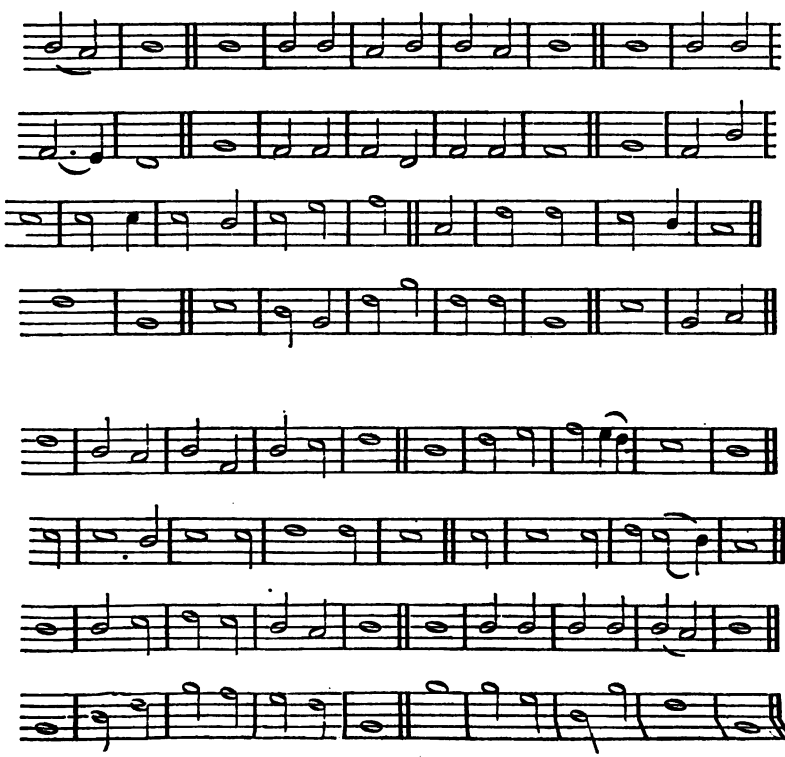
102 EISLEBEN.—P.M.



the firſt two lines. M. Luther.

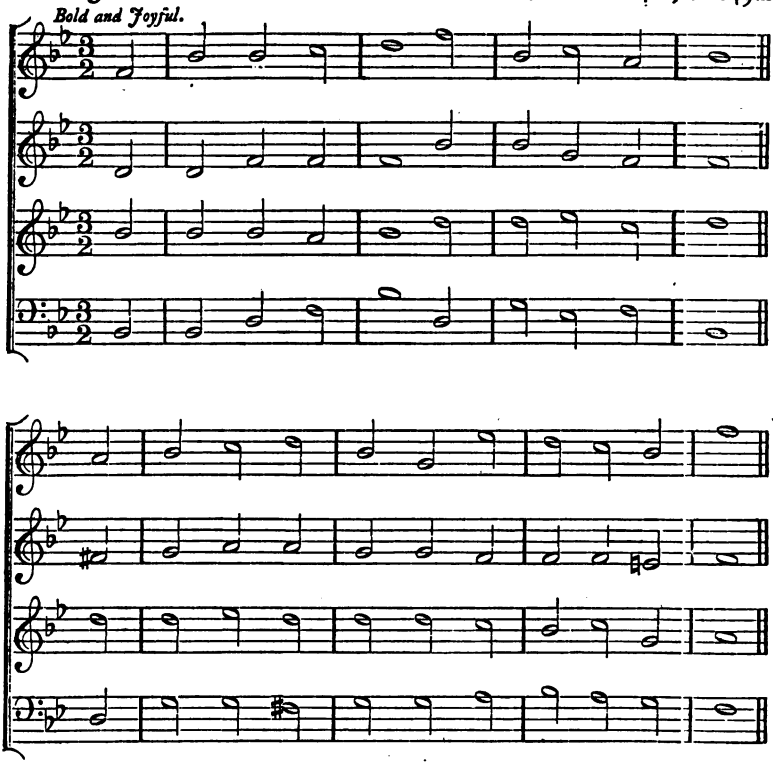


M. Luther.



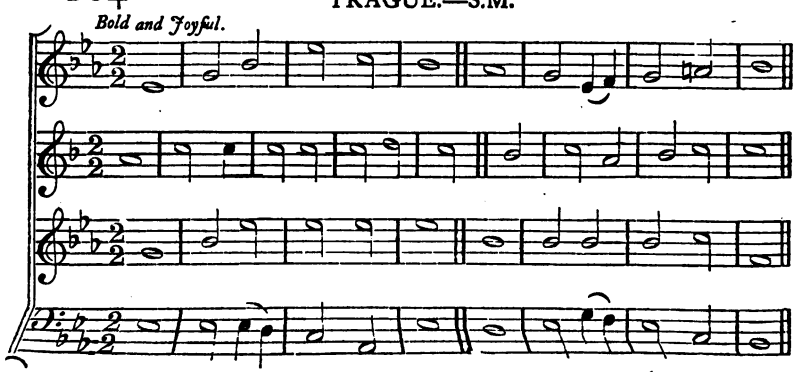
103 HANOVER.—P.M. Pſalm 104th, or 149th

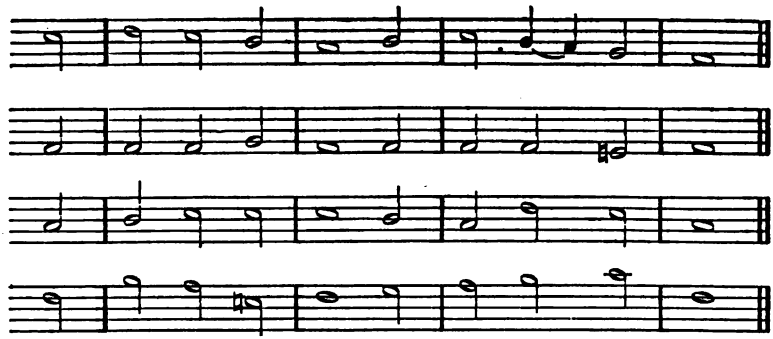
Bold and Joyful.

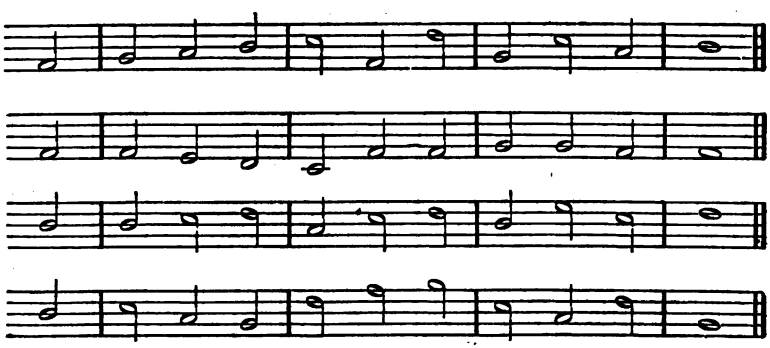


104 PRAGUE.—S.M.

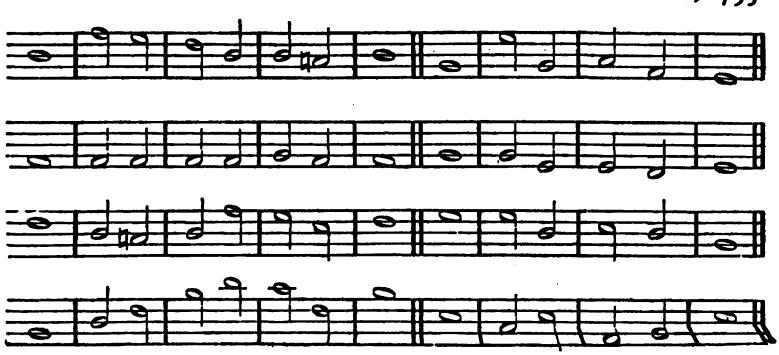
Bold and Joyful.





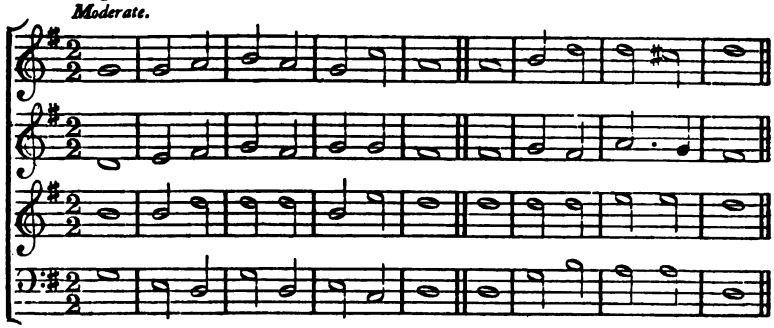


L. West, 1795.



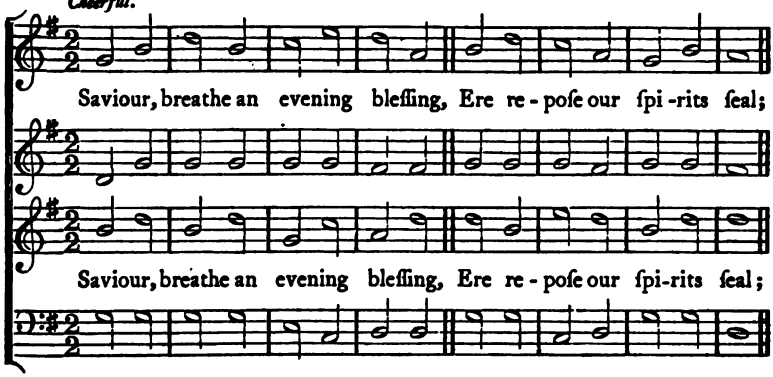
105 FARRANT.—C.M.

Moderate.



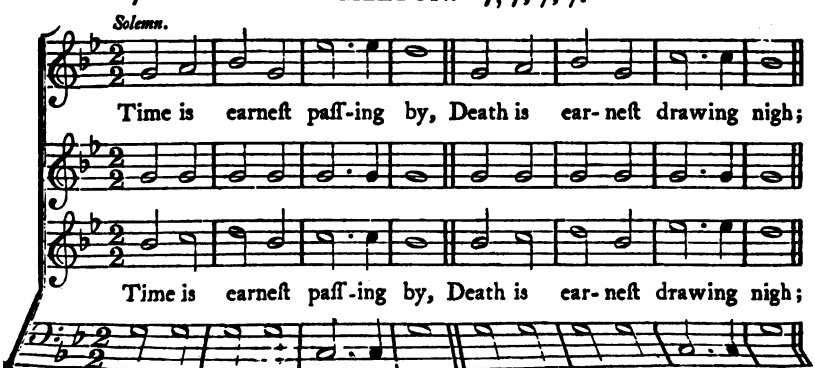
106 BETHLEHEM.—8, 7, 8, 7.

Cheerful.

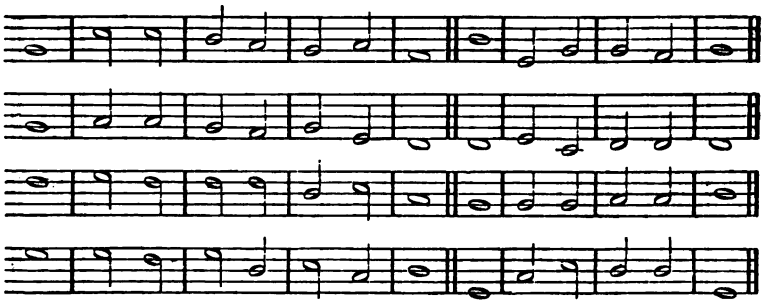


107 MELTON.—7, 7, 7, 7.

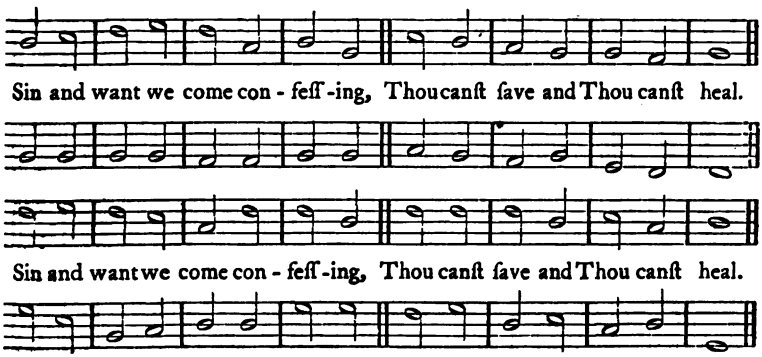
Solemn.



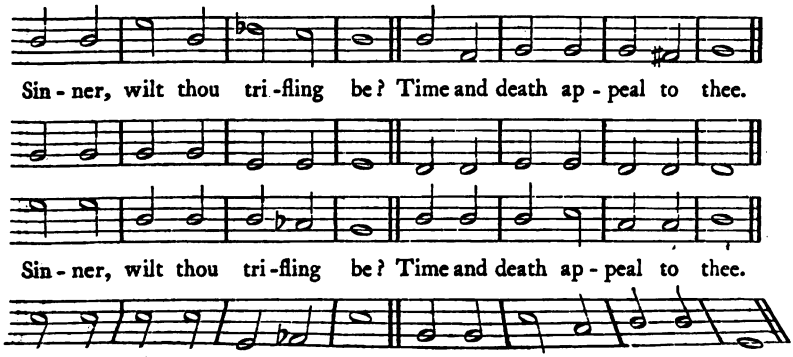
RICHARD FARRANT, 1585.



Latin Melody of the 14th Century.



DR. GAUNTLETT.



108 NAIN.—6 4, 6 4.

Bold.

To - day the Sa - viour calls Ye wan - derers home;

To - day the Sa - viour calls Ye wan - derers home;

109 NORMANDY.—8 lines, 8s. and 7s.

Cheerful.

Love di - vine, all love ex - celling, Joy of heav'n to earth come down;

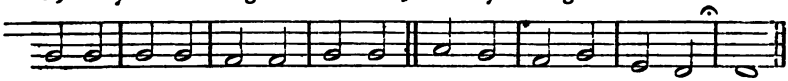
Love di - vine, all love ex - celling, Joy of heav'n to earth come down;

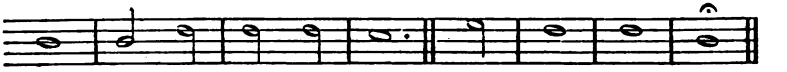
Je - sus! thou art all com - pas - sion, Pure unbound - ed love Thou art;

Je - sus! thou art all com - pas - sion, Pure un - bounded love Thou art;

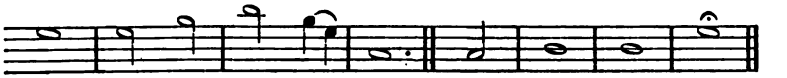
Dr. Lowell Mason.

O, ye be - night - ed ſouls, Why long - er roam?

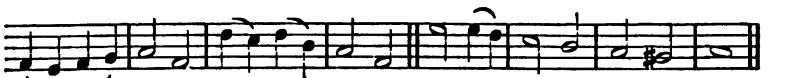




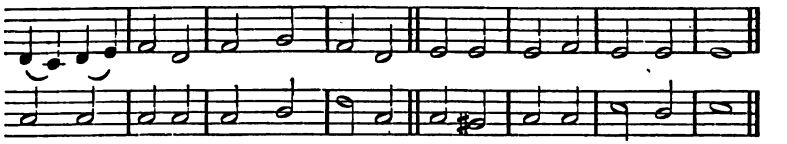
O, ye be - night - ed ſouls, Why long - er roam?



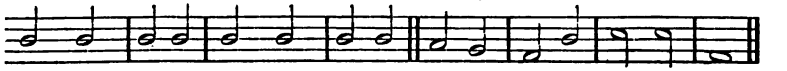
M. Bost.

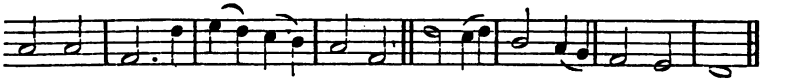


Fix in us thy hum - ble dwelling, All thy faithful mer-cies crown.

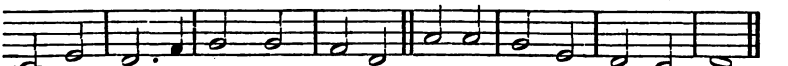


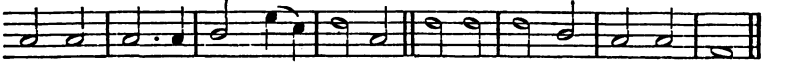
Fix in us thy hum - ble dwelling, All thy faithful mer-cies crown.



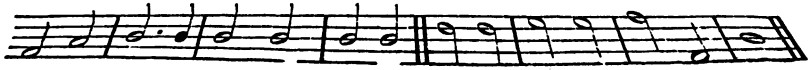


Vi - ſit us with Thy ſal - va-tion, En-ter ev' - ry long-ing heart.



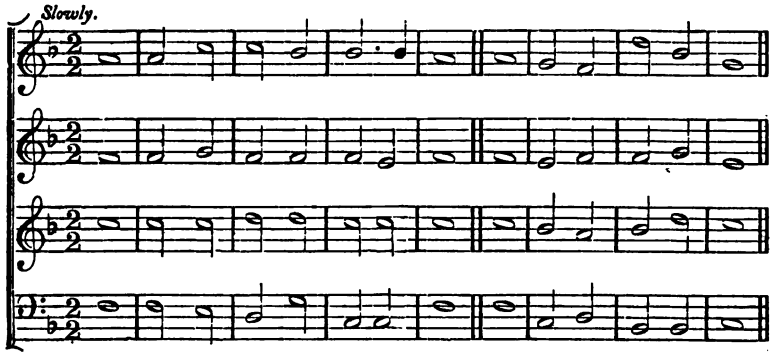


Vi - ſit us with Thy ſal - va-tion, En-ter ev' - ry long-ing heart.



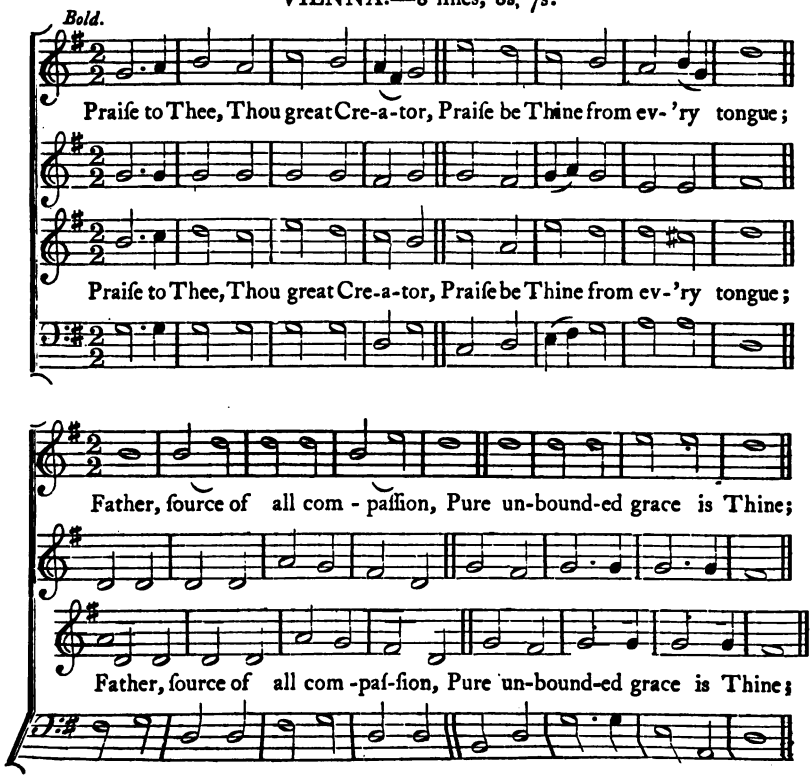
110 SOUTHWOLD.—C.M.

Slowly.

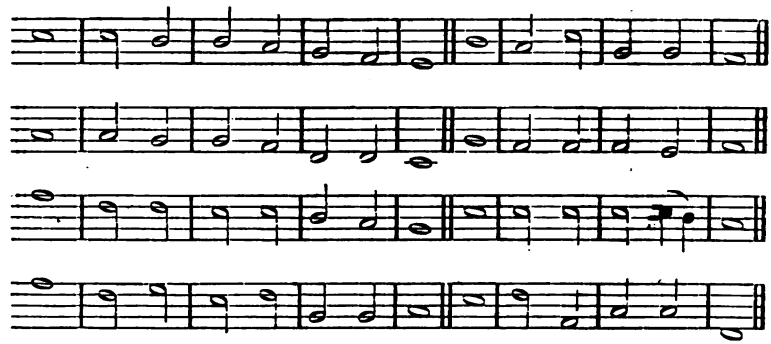


111 VIENNA.—8 lines, 8s, 7s.

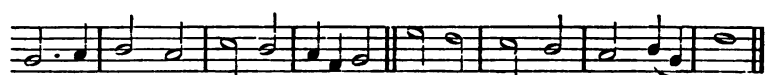
Bold.



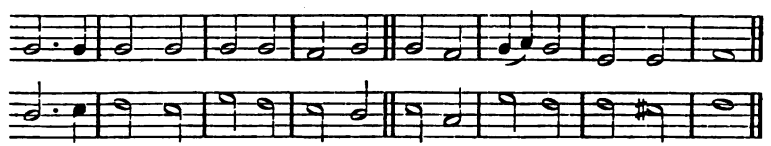
DR. GAUNTLETT.



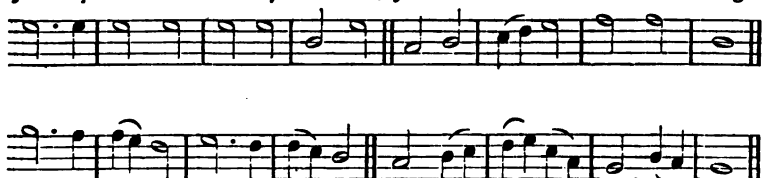
HAYDN.



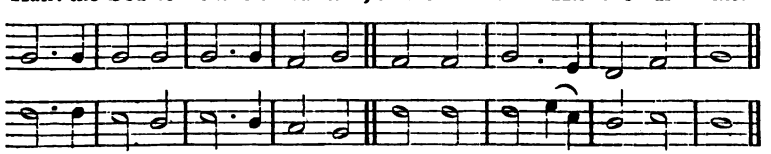
Join my ſoul with ev-'ry creature, Join the u - ni - ver - ſal ſong:



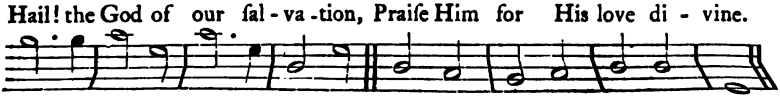
Join my ſoul with ev-'ry creature, Join the u - ni - ver - ſal ſong:



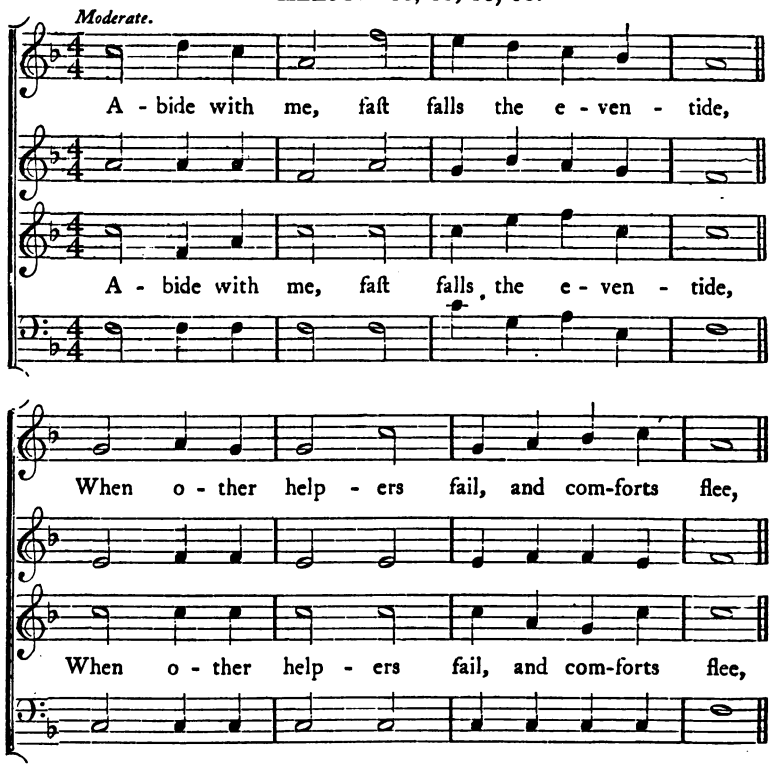
Hail! the God of our ſal - va -tion, Praiſe Him for His love di - vine.



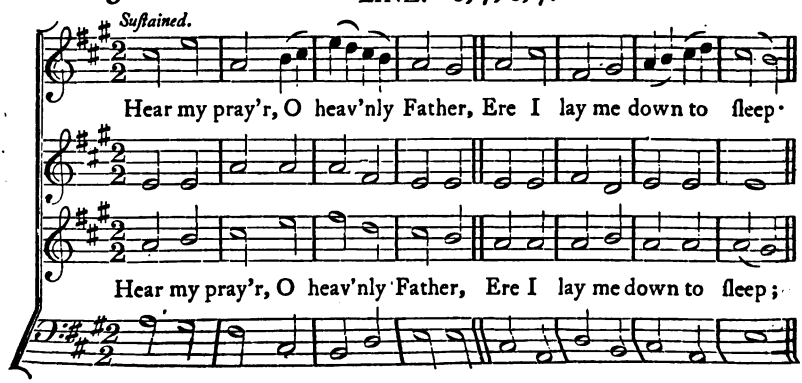
Hail! the God of our ſal - va -tion, Praiſe Him for His love di - vine.



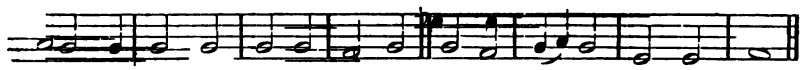
112 KELSO.—10, 10, 10, 10.



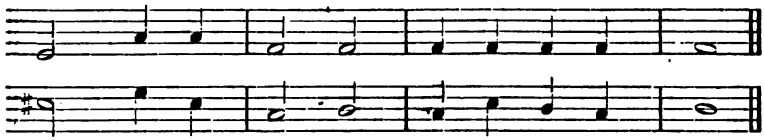
113 LINZ.—8, 7, 8, 7.



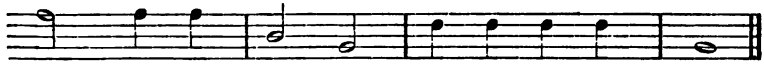
DR. GAUNTLETT.

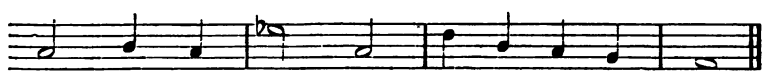


The dark - neſs thick - ens, Lord, with me a - bide!

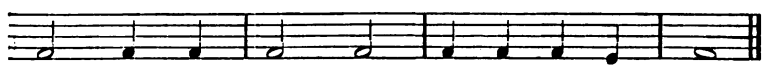


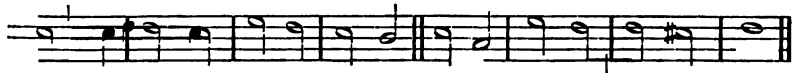
The dark - neſs thick - ens, Lord, with me a - bide!



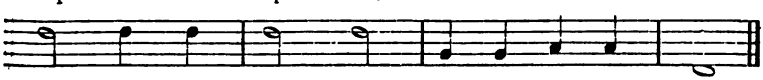


Help of the help - leſs, O a - bide with me.

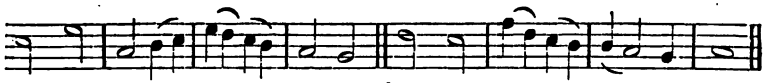




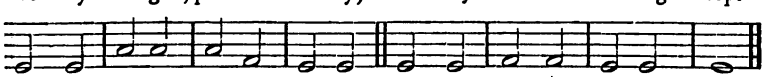
Help of the help - leſs, O a - bide with me.

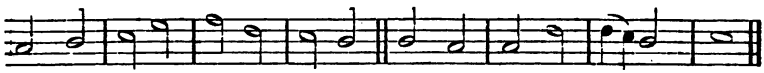


MOZART.

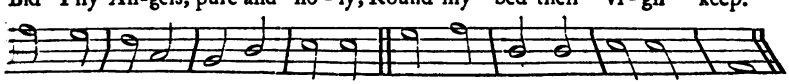


Bid Thy An-gels, pure and ho - ly, Round my bed their vi - gil keep.





Bid Thy An-gels, pure and ho - ly, Round my bed their vi - gil keep.



WITTON.—L.M.D.

Joyful.

The ſpa-cious fir - ma - ment on high, With all the

The ſpa-cious fir - ma - ment on high, With all the

ſhin - ing frame, Their great o - ri - gi - nal pro - claim.

ſhin - ing frame, Their great o - ri - gi - nal pro-claim.

- a - tor's pow'r diſ - play, And pub - liſh - es to

- a - tor's pow'r diſ - play, And pub - liſh - es to

blue e - the - real ſky, And ſpan - gled heav'ns a

blue e - the - real ſky, And ſpan - gled heav'ns a

Th' un-wea - ried ſun, from day to day, Doth his Cre -

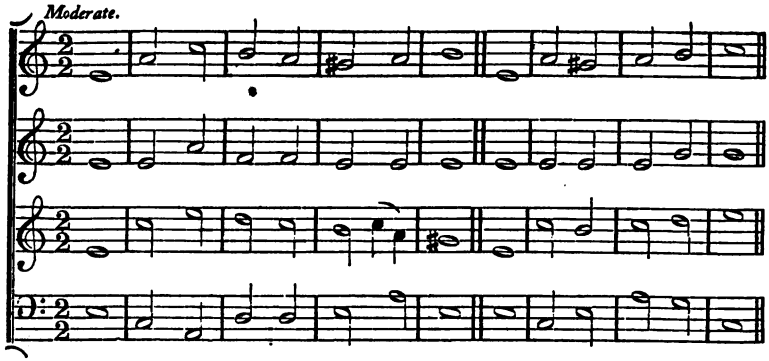
Th' un-wea- ried ſun, from day to day, Doth his Cre -

ev' - ry land, The work of an Al - migh - ty hand.

ev' - ry land, The work of an Al - migh - ty hand.

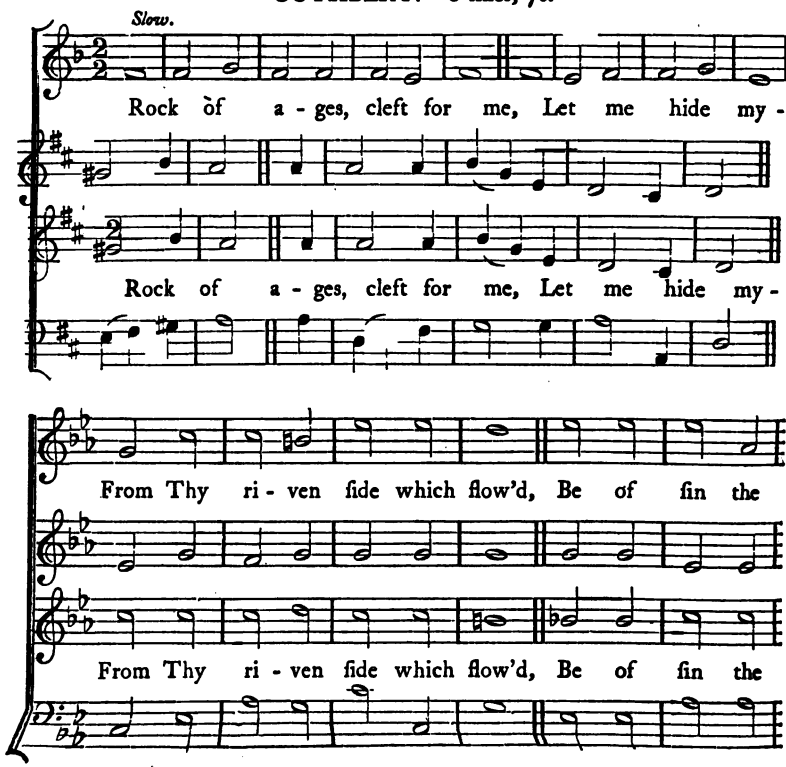
115 CULROSS.—C.M.

Moderate.

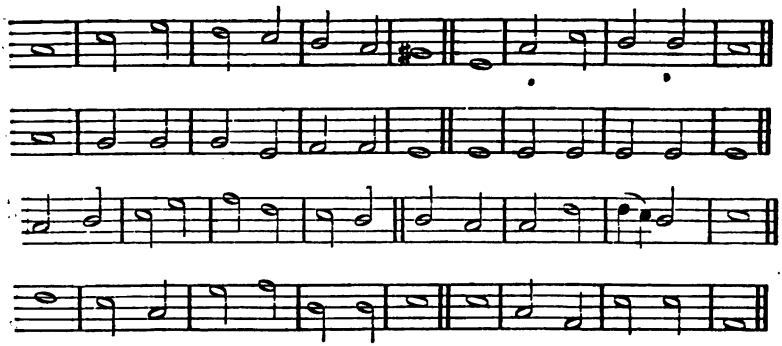


116 CUTHBERT.—6 lines, 7s.

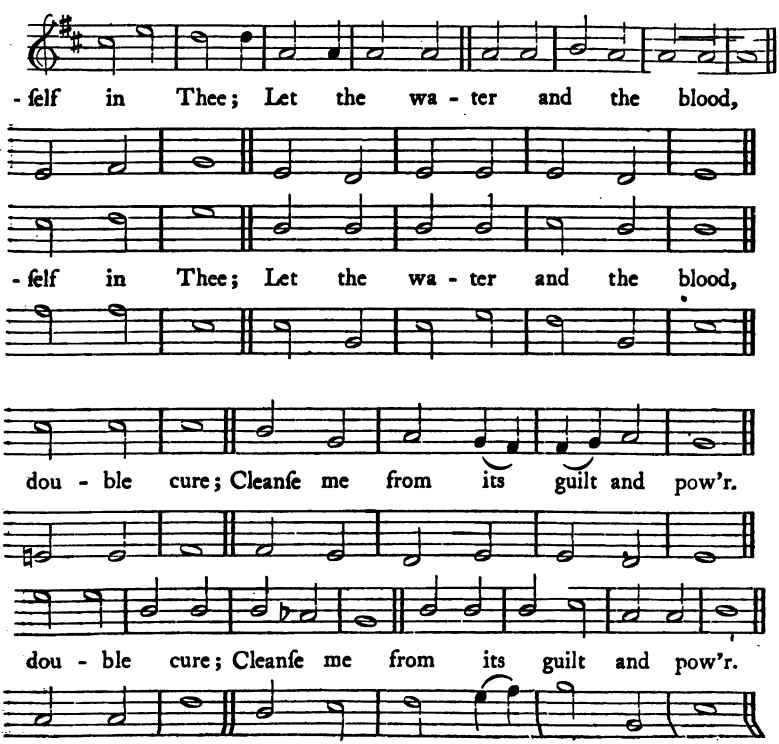
Slow.



Scots Pſalter, 1635.

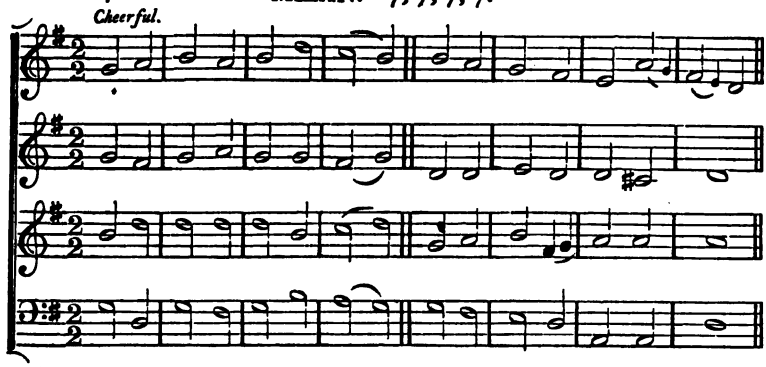


Dr. Gauntlett,



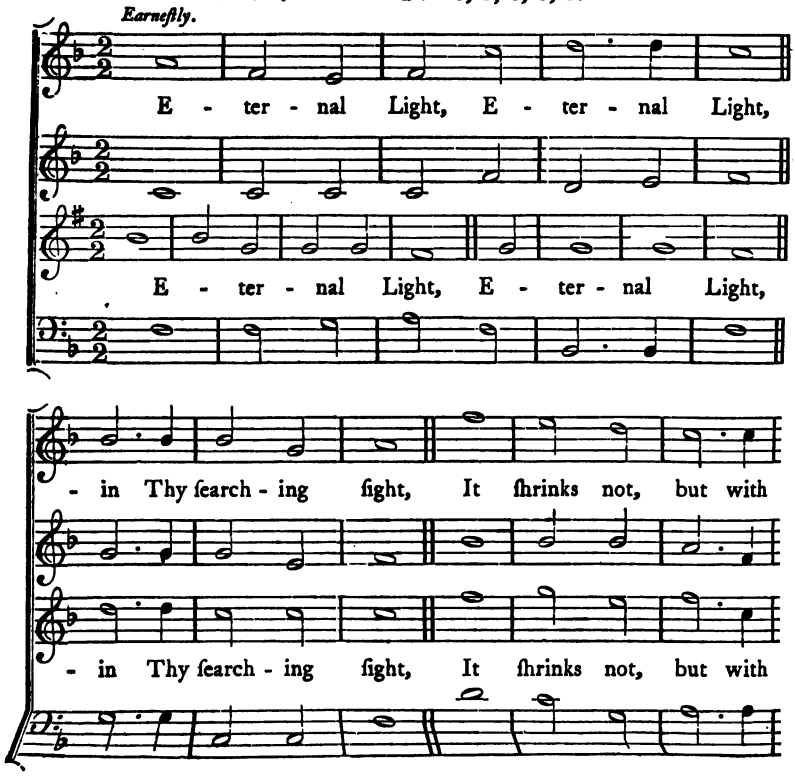
117 MILAN.—7, 7, 7, 7.

Cheerful.

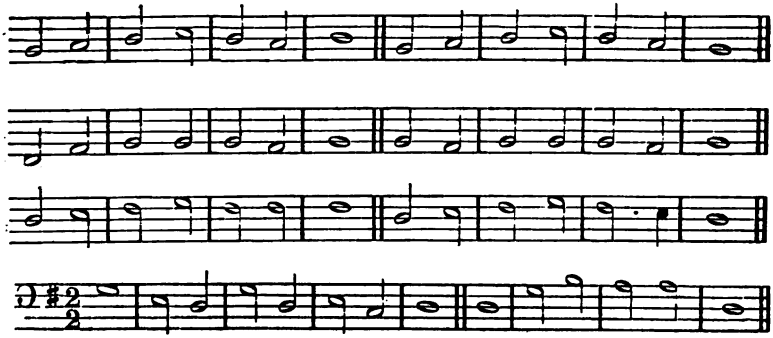


118 ST. BERNARD.—8, 6, 8, 8, 6.

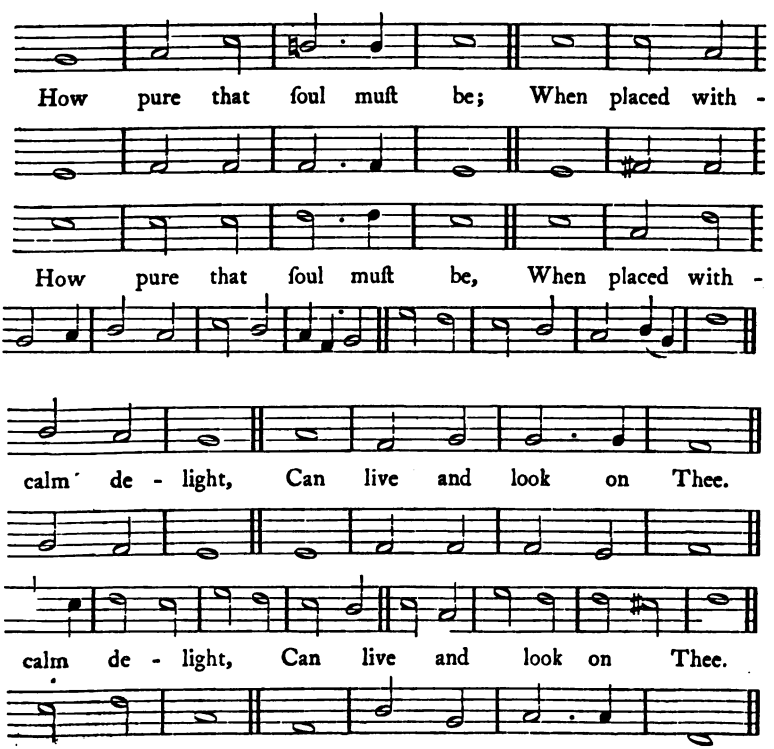
Earneſtly.



STABAT MATER.



DR. GAUNTLETT.



119 LUTZEN —8 lines, 7s and 6s.

Sustained.

O sa - cred Head once wounded, With grief and pain weigh'd down,

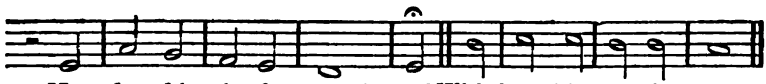
O sa - cred Head once wounded, With grief and pain weigh'd down,

How pale art Thou with an - guish, With sore a - buse and scorn;

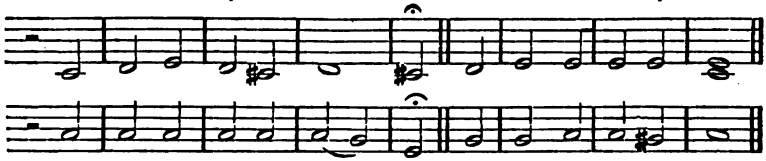
How pale art Thou with an - guish, With sore a - buse and scorn;

120 WALDECK.—L.M.

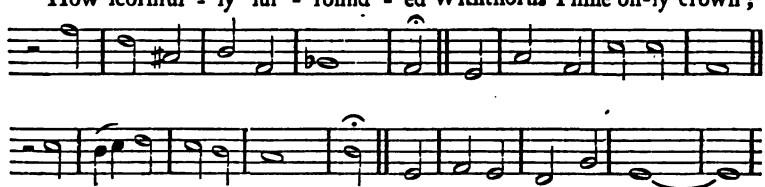
Moderate.



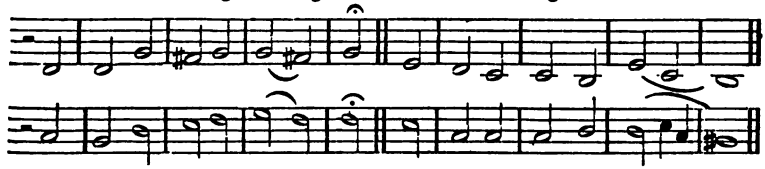
How ſcornful - ly ſur - round - ed With thorns Thine on-ly crown;



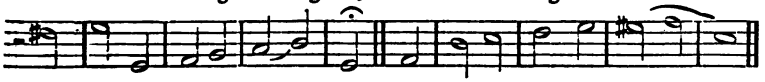
How ſcornful - ly ſur - ronnd - ed With thorns Thine on-ly crown;



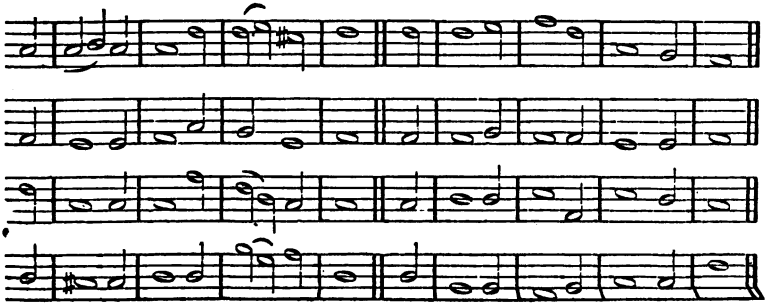
How does that viſage lan - guiſh, Which once was bright as morn.



How does that viſage lan -guiſh, Which once was bright as morn.



RINCK.



121 ST. ANDREW. —8 lines, 7, 7, 8, 7.

Joyful.

Head of the church tri - um-phant, We joyfully a - dore Thee;

Head of the church tri - um-phant, We joyfully a - dore Thee;

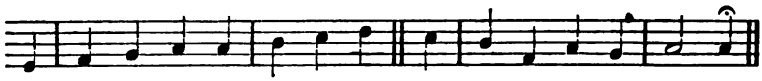
We lift our hands and voi - ces, In bleſt an - ti - ci - pa - tion,

We lift our hands and voi - ces, In bleſt an - ti - ci - pa - tion,

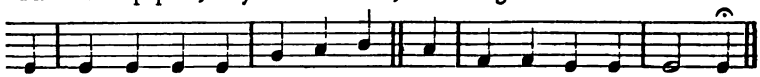
122 DONCASTER.—S.M.

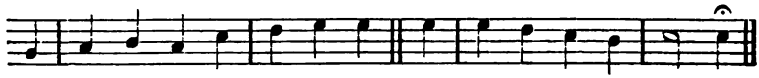
Bold.

DR. GAUNTLETT.

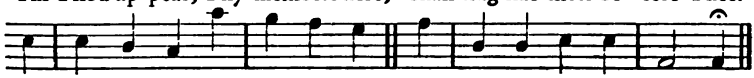


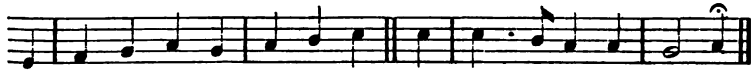
Till Thou ap-pear, Thy members here, Shall ſing like thoſe be - fore Thee.



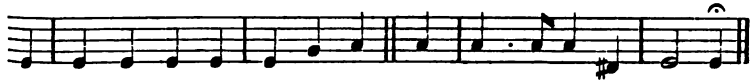


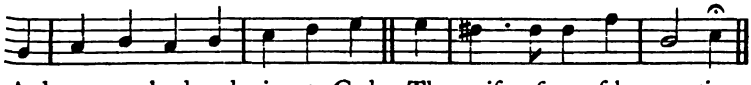
Till Thou ap-pear, Thy members here, Shall ſing like thoſe be - fore Thee.



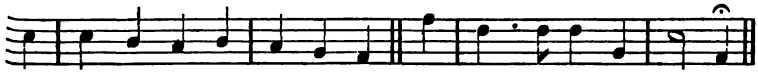


And cry a - loud, and give to God, The praiſe of our ſal - va - tion.

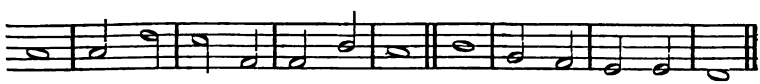


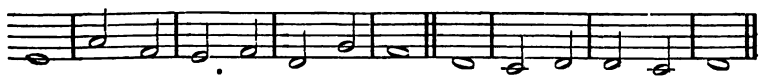


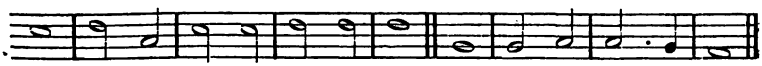
And cry a - loud, and give to God, The praiſe of our ſal - va - tion.



S. WESLEY.







123 HEBER.—4 lines, 11, 12, 12, 10.

Adagio.

Ho - ly, Ho - ly, Ho - ly, Lord God Al - migh - ty,

Ho - ly, Ho - ly, Ho - ly, Lord God Al - migh - ty,

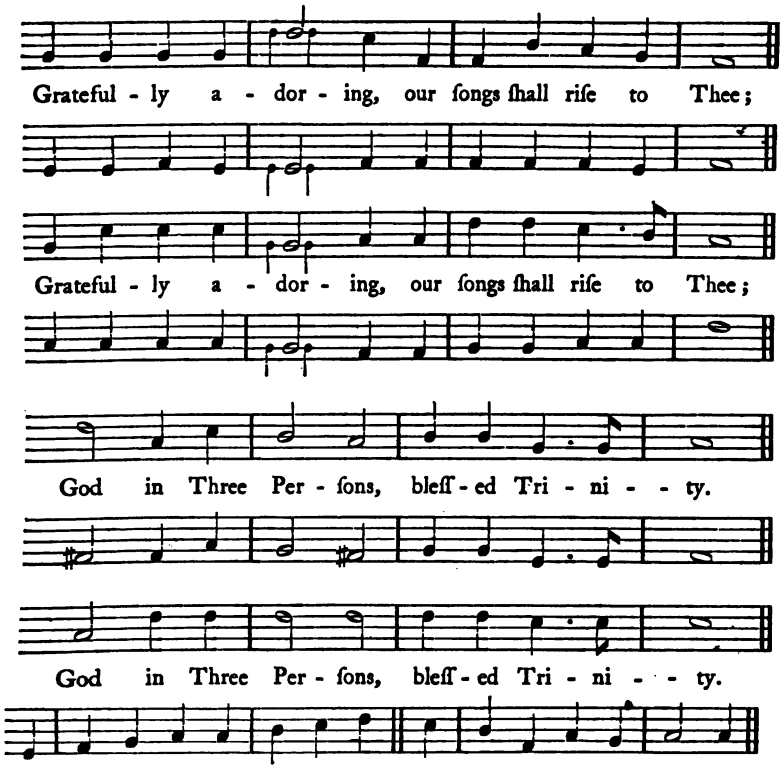
Ho - ly, Ho - ly, Ho - ly, Mer - ci - ful and migh - ty,

Ho - ly, Ho - ly, Ho - ly, Mer - ci - ful and migh - ty,

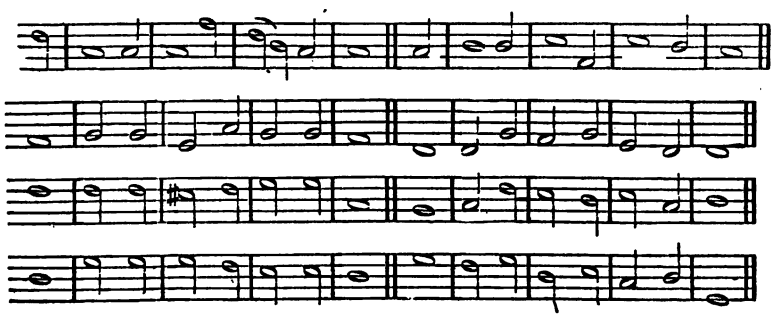
124 CONSTANCE.—L.M.

Joyful.

DR. GAUNTLETT

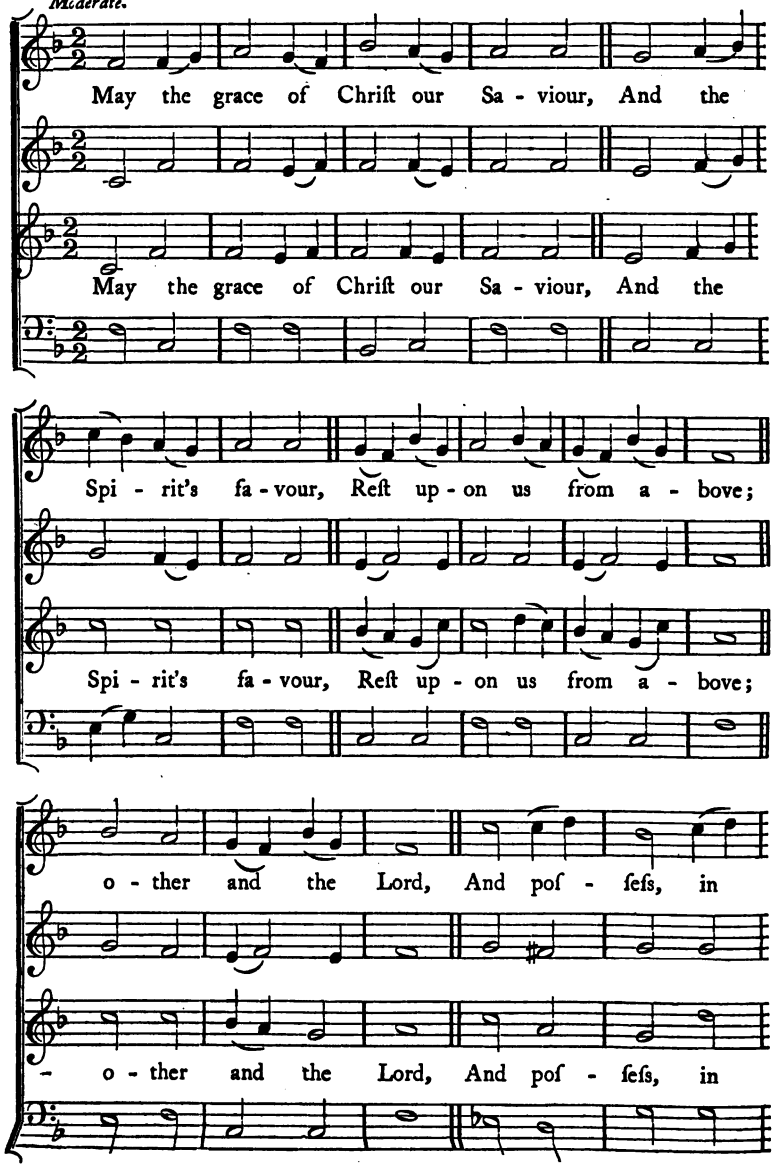


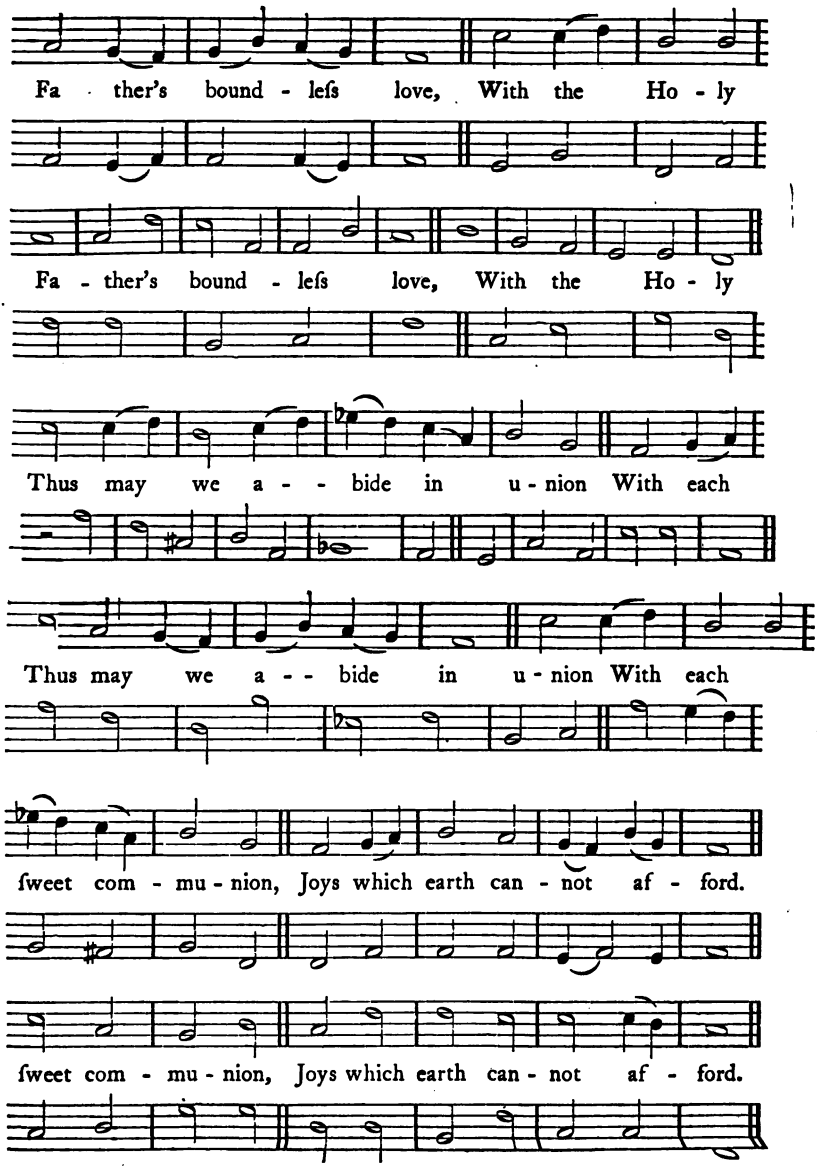
GOTHAISCHEN CANTIONAL, 1651.



ALLA TRINITA.—8 lines, 8s and 7s.

Moderate.




Fa ther's bound - leſs love, With the Ho - ly
Fa - ther's bound - leſs love, With the Ho - ly
Thus may we a - - bide in u - nion With each
Thus may we a - - bide in u - nion With each
ſweet com - mu - nion, Joys which earth can - not af - ford.
ſweet com - mu - nion, Joys which earth can - not af - ford.

126 ASCALON.—6 6 8, 6 6 8.

Joyful.

How pleaſ'd and bleſt was I To hear the peo-ple cry,

How pleaſ'd and bleſt was I To hear the peo-ple cry,

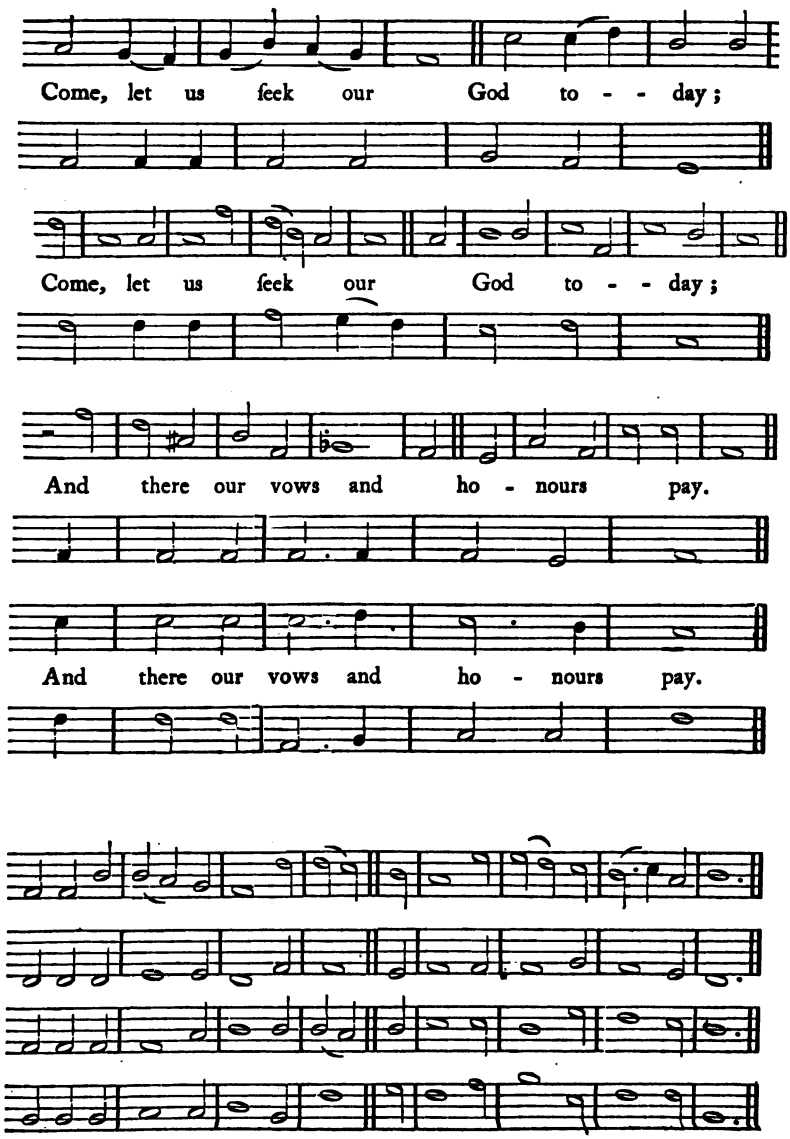
Yes, with a cheerful zeal, We haſte to Zi - on's hill,

Yes, with a cheerful zeal, We haſte to Zi - on's hill,

127 FULDA.—L.M.

Moderate.

Crusader's Melody.



SALZBURG—8 lines, 8s and 7s.

Slow.

Hail! Thou once deſ - pi - ſed Je - ſus, Hail! Thou

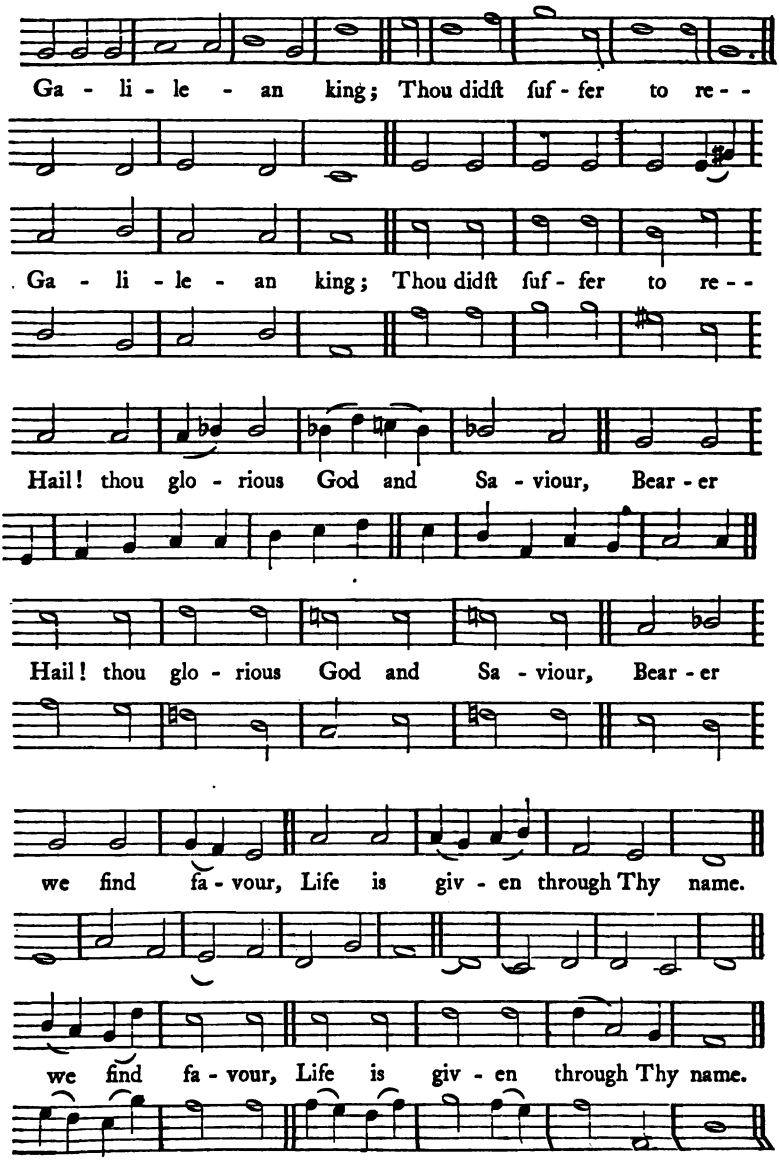
Hail! Thou once deſ - pi - ſed Je - ſus, Hail! Thou

- - leaſe us, Thou didſt free ſal - va - tion bring.

- - leaſe us, Thou didſt free ſal - va - tion bring.

of our ſin and ſhame, By Thy me - rits

of our ſin and ſhame, By Thy me - rits


Ga - li - le - an king; Thou didſt ſuf - fer to re - -
Ga - li - le - an king; Thou didſt ſuf - fer to re - -
Hail! thou glo - rious God and Sa - viour, Bear - er
Hail! thou glo - rious God and Sa - viour, Bear - er
we find fa - vour, Life is giv - en through Thy name.
we find fa - vour, Life is giv - en through Thy name.

129 HERMON.—6 6 4, 6 6 6 4.

Cheerful.

Fa - ther of love and pow'r, Guard Thou our

Fa - ther of love and pow'r, Guard Thou our

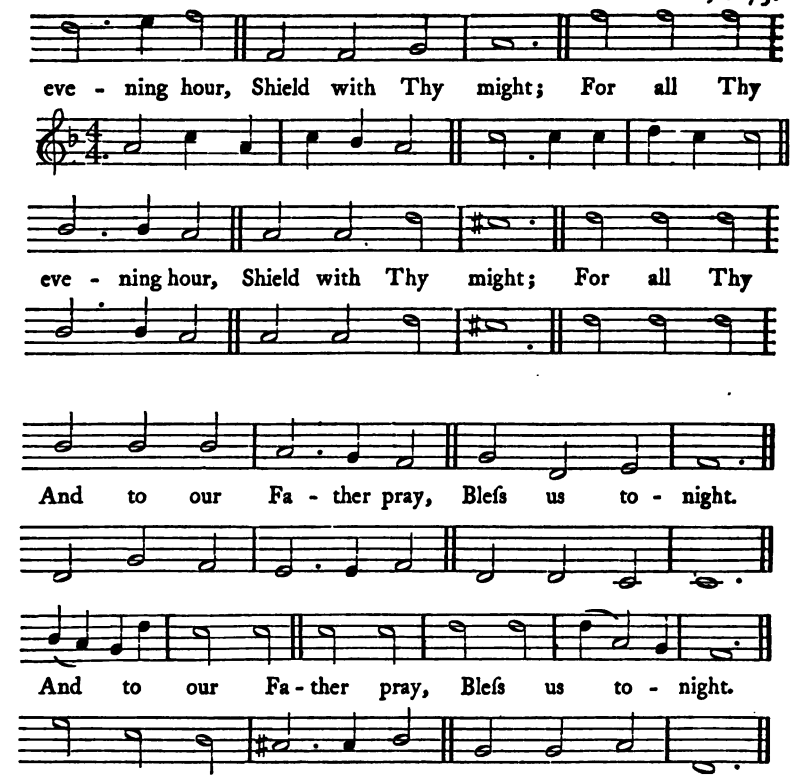
care this day, Our grate - ful thanks we pay,

care this day, Our grate - ful thanks we pay,

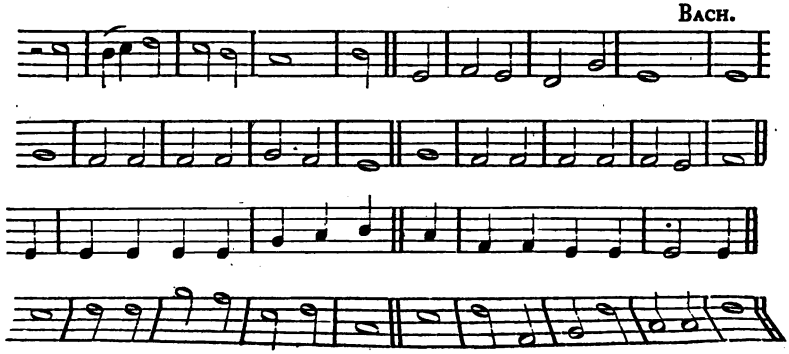
130 MECKLENBURG.—L.M.

Bold.

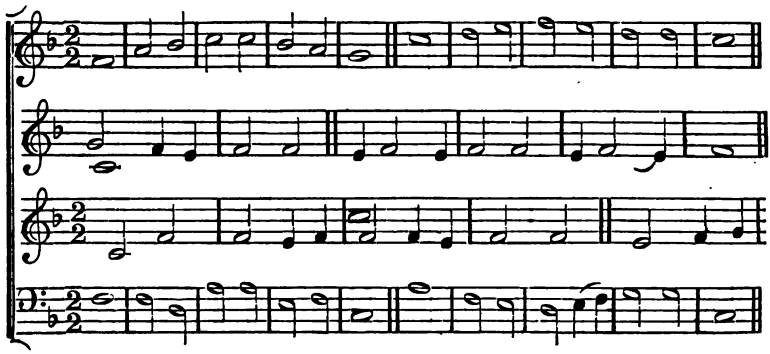
BRAUN, 1675.



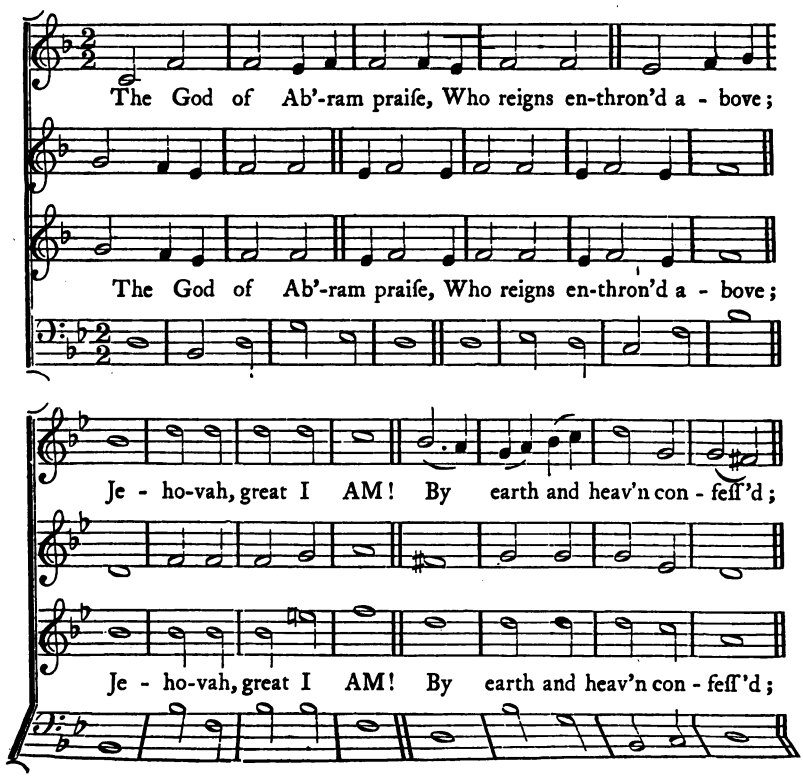
LUTHERAN CHORALE.
BACH.



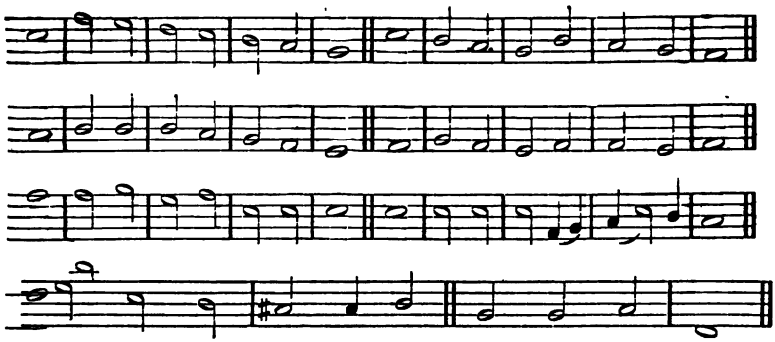
131 EISENACH.—L.M.



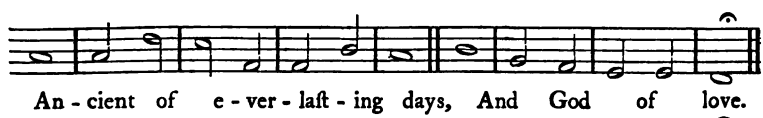
132 LEONI.—6 6 8 4, 6 6 8 4.



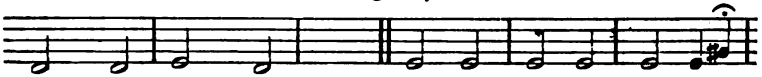
JOHANN HERMANN SCHEIN, 1631.

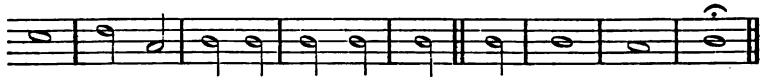


Old Hebrew Melody.

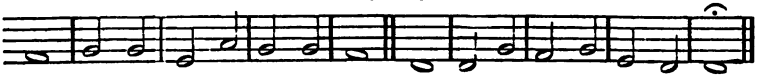


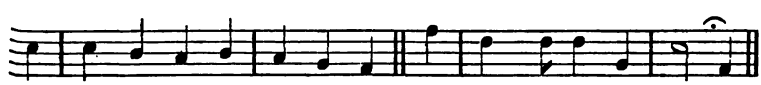
An - cient of e - ver - laſt - ing days, And God of love.



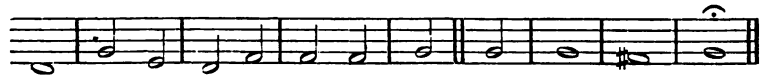


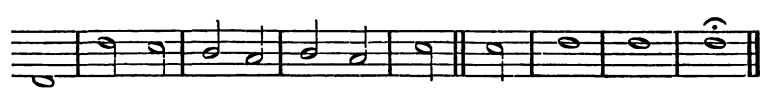
An - cient of e - ver - laſt - ing days, And God of love.



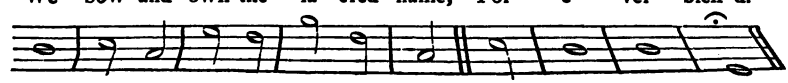


We bow and own the ſa - cred name, For e - ver bleſſ'd.



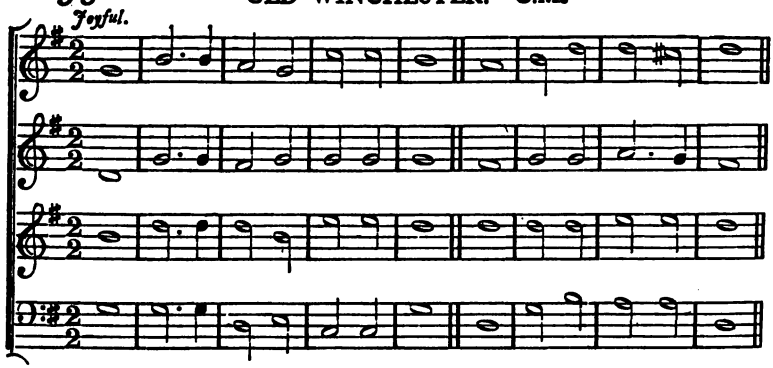


We bow and own the ſa - cred name, For e - ver bleſſ'd.



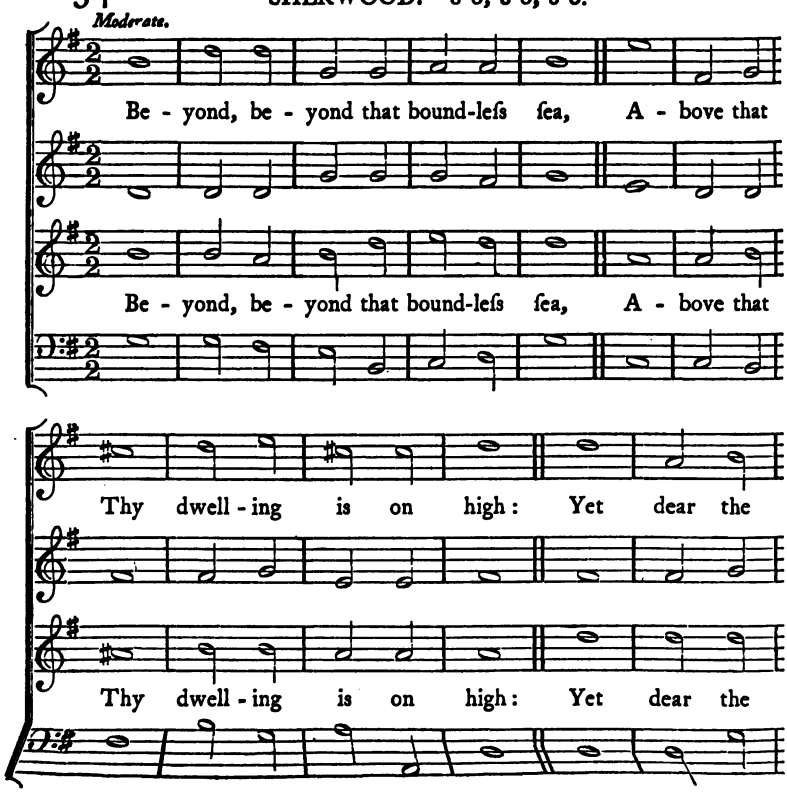
133 OLD WINCHESTER.—C.M.

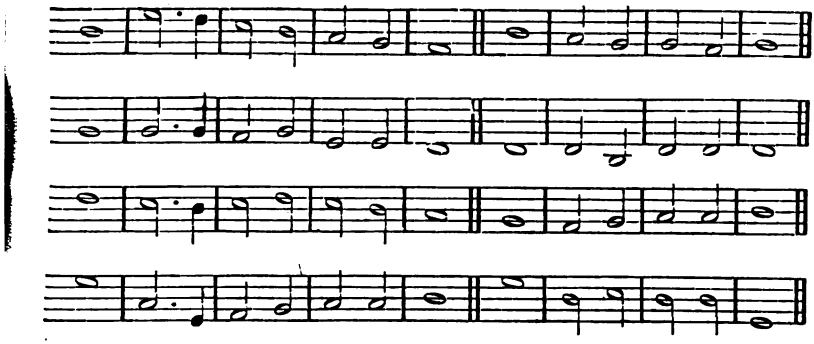
Joyful.



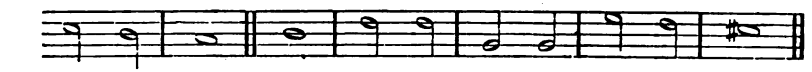
134 SHERWOOD.—8 6, 8 6, 8 6.

Moderate.

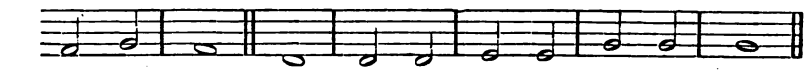


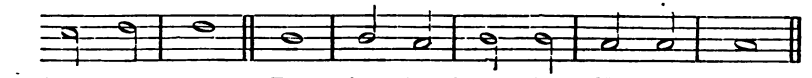


Dr. Gauntlett.

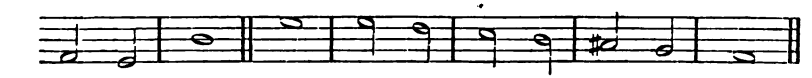


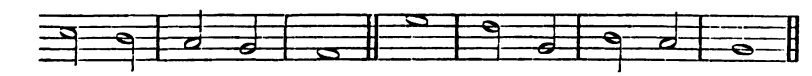
dome of ſky, Far - ther than thought it - ſelf can flee,



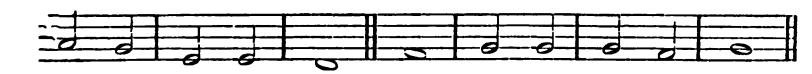


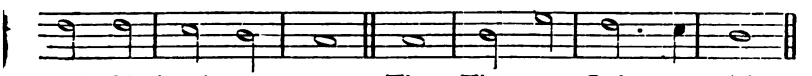
dome of ſky, Far - ther than thought it - ſelf can flee,





aw - ful thought to me, That Thou, my God, art nigh.





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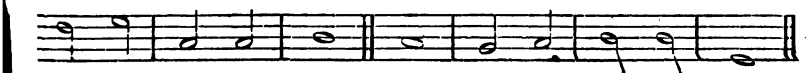
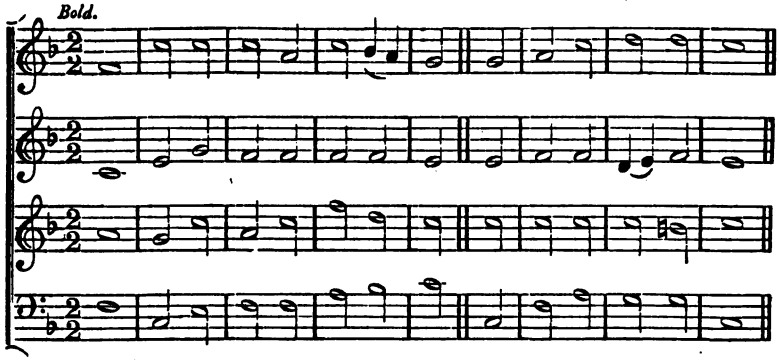


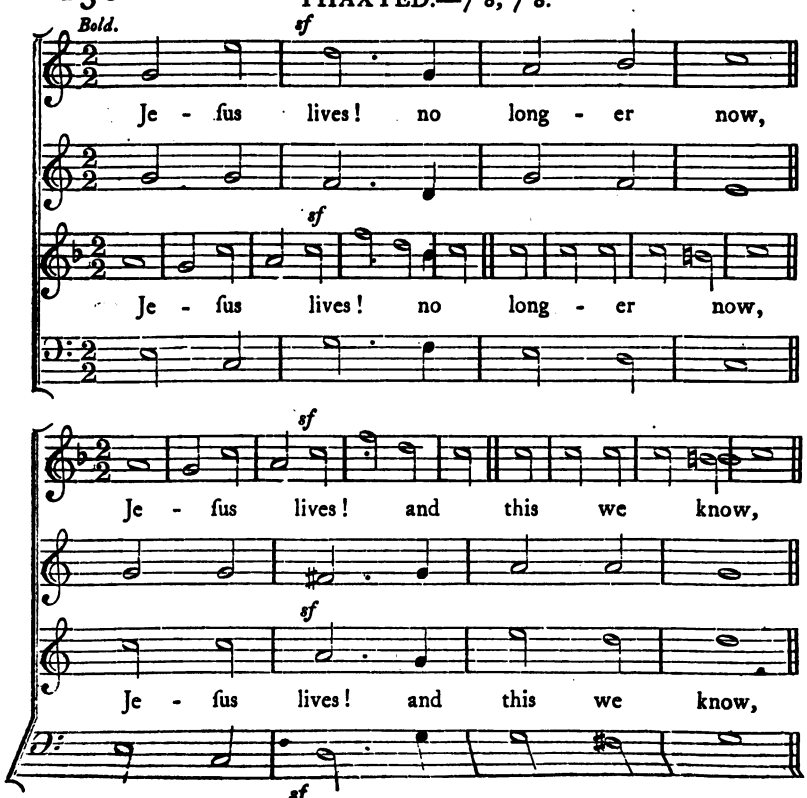
135 ST. GEORGE. —C.M.

Bold.

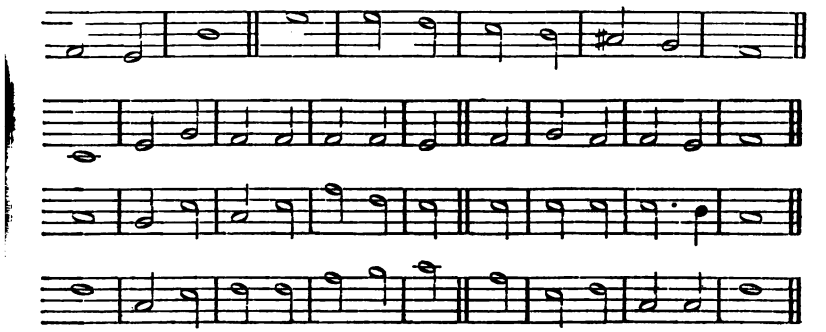


136 THAXTED.—7 8, 7 8.

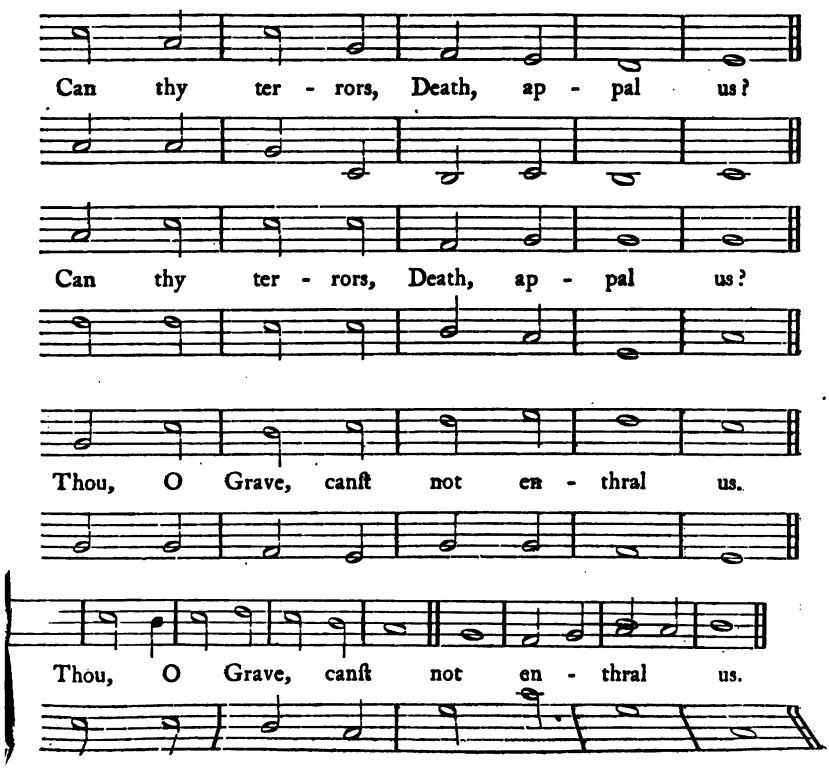
Bold.



NICOLAUS HERMANN, 1560.



Dr. GAUNTLETT.



137 CORINTH.—8 lines, 8s and 7s.

Cheerful.

Light of thoſe whoſe drea - ry dwell - ing Bor - ders

Light of thoſe whoſe drea - ry dwell - ing Bor - ders

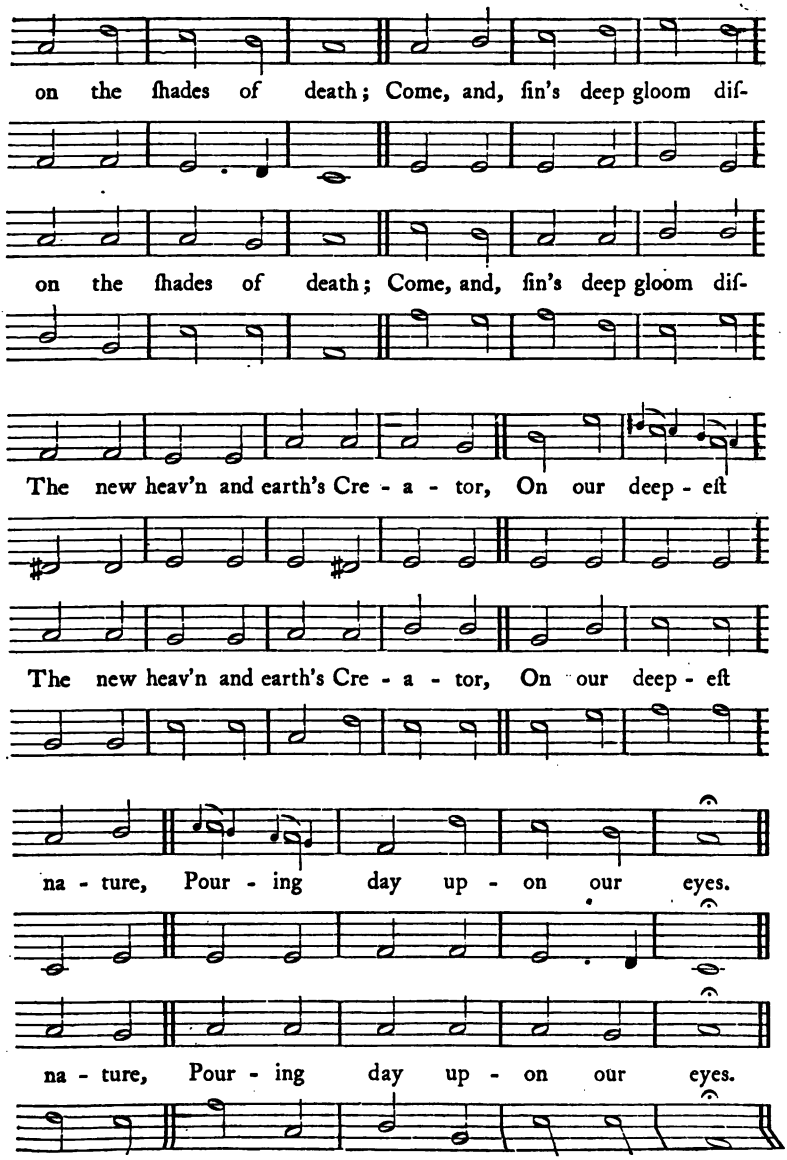
- - pel - ling, Shine up - on the realms be - neath.

- - pel - ling, Shine up - on the realms be - neath.

dark - neſs riſe; Scatt' - ring all the light of

dark - neſs riſe; Scatt' - ring all the light of

S. Webbe.


on the ſhades of death; Come, and, ſin's deep gloom diſ-
on the ſhades of death; Come, and, ſin's deep gloom diſ-
The new heav'n and earth's Cre - a - tor, On our deep - eſt
The new heav'n and earth's Cre - a - tor, On our deep - eſt
na - ture, Pour - ing day up - on our eyes.
na - ture, Pour - ing day up - on our eyes.

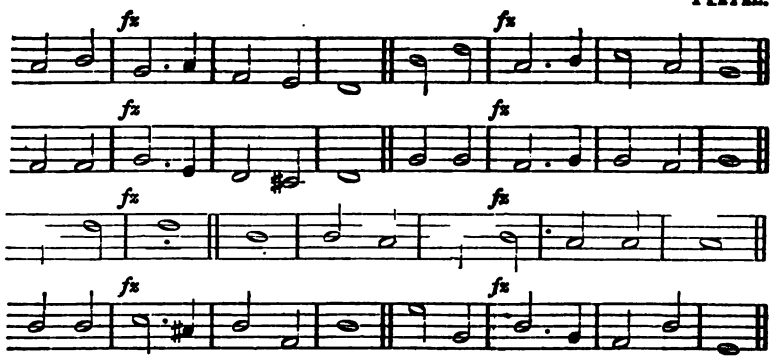
138 PLEYEL.—7, 7, 7, 7.

Moderate. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

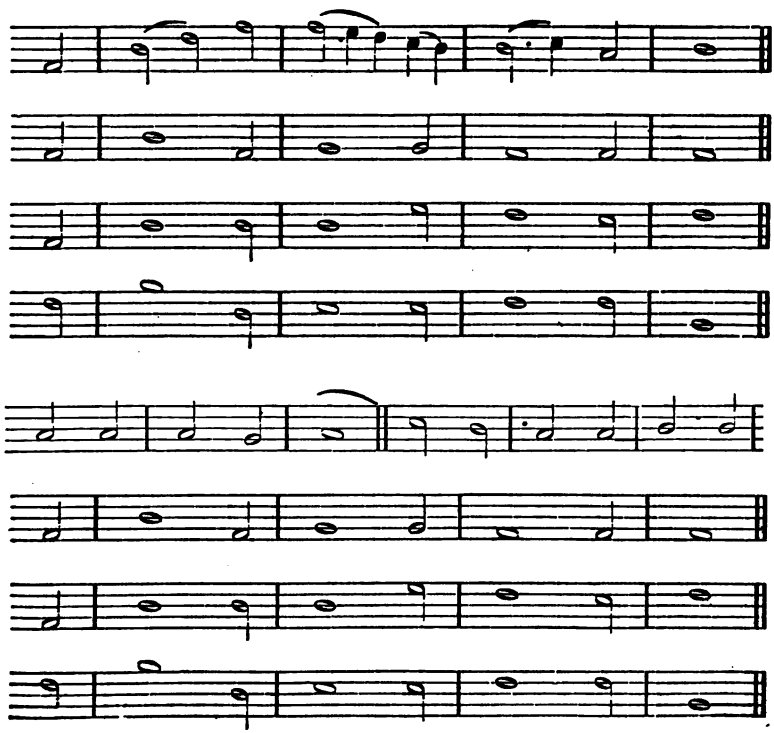
139 NEAPOLIS.—L.M.

Bold.

PLEYEL.



HAYDN.



140 WATERFORD.—8 lines, 7s and 6s.

Cheerful.

Some-times a light ſur - priſ - es The Chriſtian while he ſings,

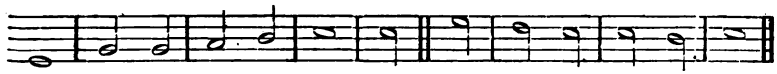
Some-times a light ſur - priſ - es The Chriſtian while he ſings,

When comforts are de - clin - ing, He grants the ſoul a - gain

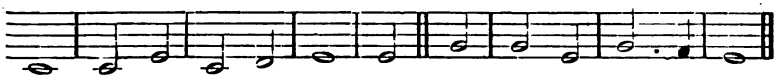
When comforts are de - clin - ing, He grants the ſoul a - gain

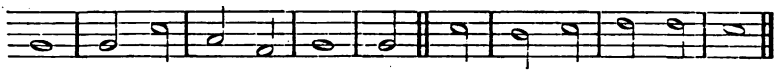
141 ST. MARY.—C.M.

Slow.

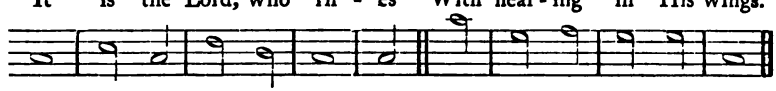


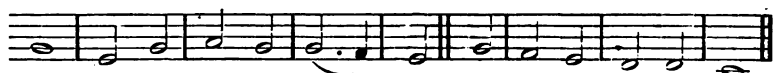
It is the Lord, who rif - es With heal - ing in His wings.



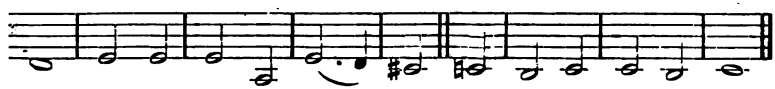


It is the Lord, who rif - es With heal - ing in His wings.

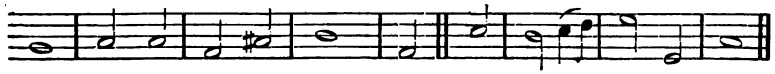




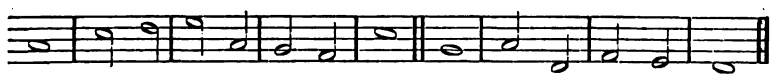
A ſea - ſon of clear ſhin - ing, To cheer it af - ter rain.

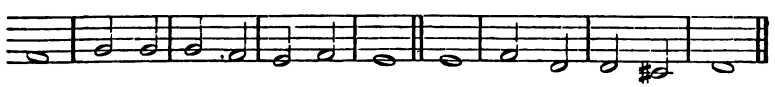


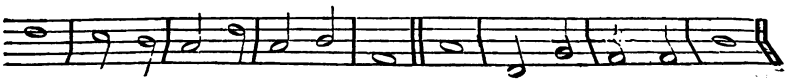
A ſea - ſon of clear ſhin - ing; To cheer it af - ter rain,



RATHIEL.







142 SILESIA.—8 lines, 7s and 6s.

Moderate.

In time of tri-bu - la - tion, Hear, Lord, my fee-ble cries;

In time of tri-bu - la - tion, Hear, Lord, my fee-ble cries;

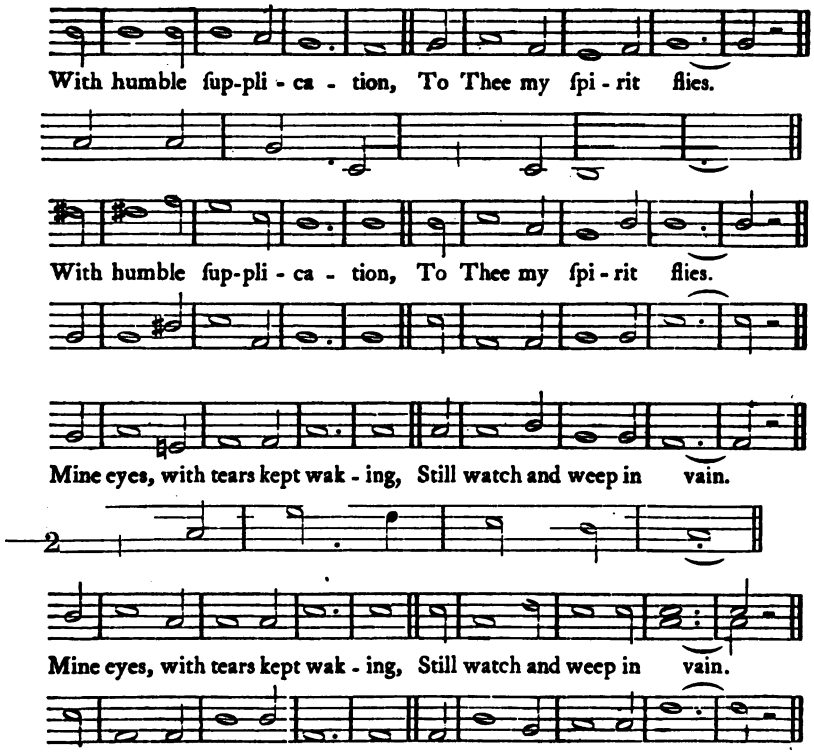
My heart with grief is break-ing, Scarce can my voice com-plain;

My heart with grief is break-ing, Scarce can my voice com-plain;

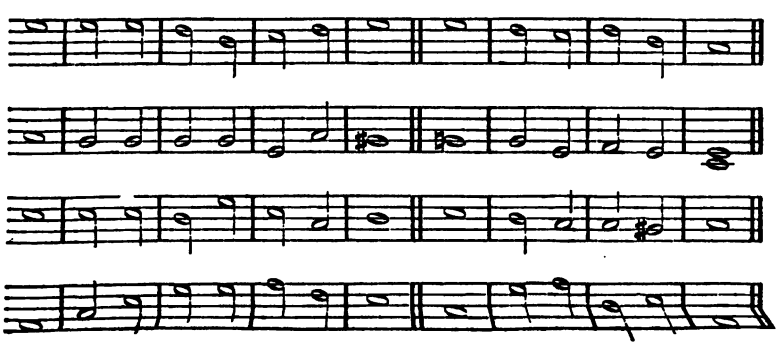
143 CHESTER.—C.M.

Cheerful.

HANS SACHS, 1526.



DOWLAND, 1592.



144 GETHSEMANE.—6 lines, 7s. [May alſo be ſung in

Plaintive.

Go to dark Geth - ſe - ma - ne, Ye that feel the

Go to dark Geth - ſe - ma - ne, Ye that feel the

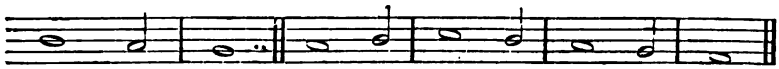
Watch with Him one bit - ter hour; Turn not from His

Watch with Him one bit - ter hour; Turn not from His

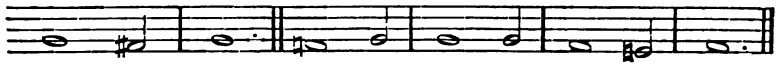
145 WARTBURG.—L.M.

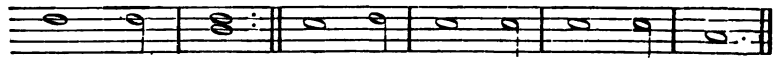
Bold and fervent.

common time.] Old Latin Melody.

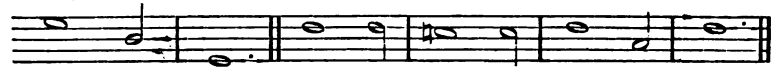


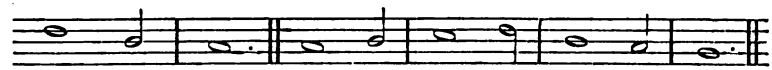
tempt - er's pow'r; Your Re - deem - er's con - flict ſee,



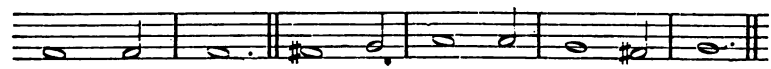


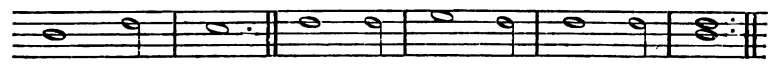
tempt - er's pow'r; Your Re - deem - er's con - flict ſee,



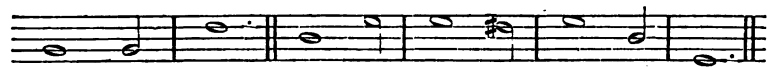


griefs a - way, Learn of Je - ſus Chriſt to pray.

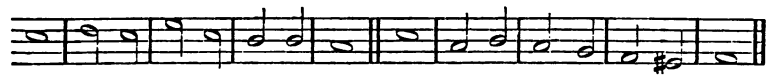


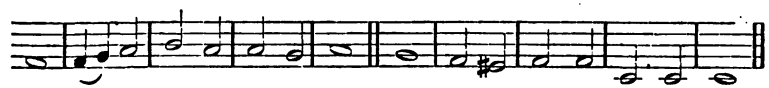


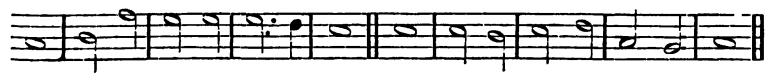
griefs a - way, Learn of Je - ſus Chriſt to pray.

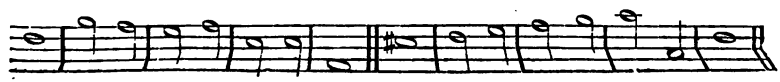


MARTIN LUTHER.



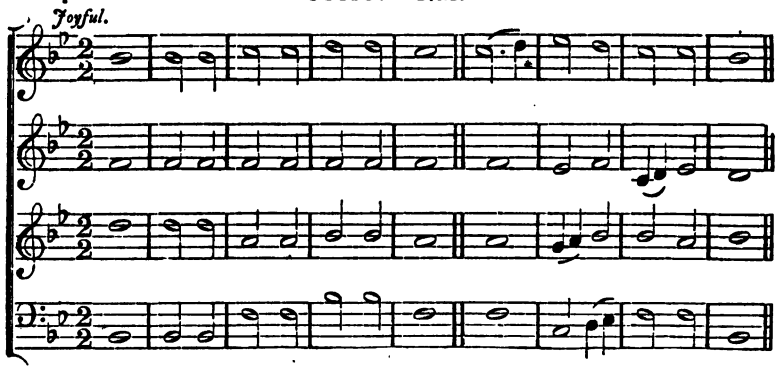






146 SOHO.—C.M.

Joyful.



147 MORAVIA.—9 8, 9 8, 8 8. (Chorale) or six lines 8s,

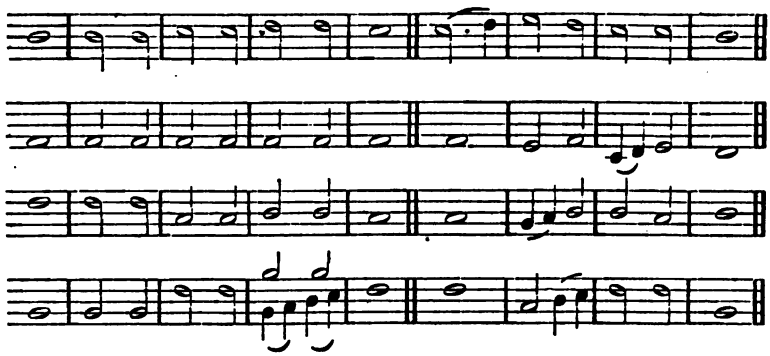
Slow.

To Thee, O Lord, I yield my ſpi - rit, Who break'ſt in

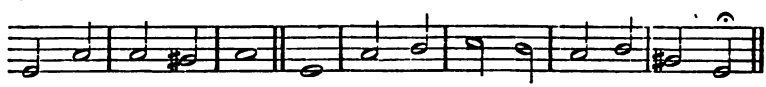
To Thee, O Lord, I yield my ſpi - rit, Who break'ſt in

And death be - comes my chief - eſt gain. In Thee I

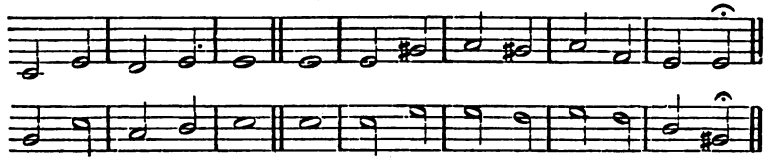
And death be - comes my chief - eſt gain. In Thee I



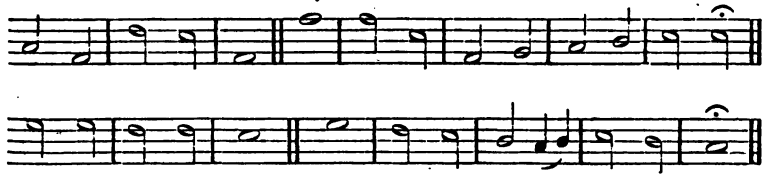
by omitting the last note in the 1st and 3rd lines. * CH. NEUMARK, 1681.



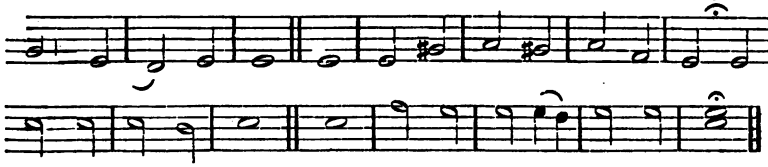
love this mor - tal chain; My life I but from Thee in - he - rit,



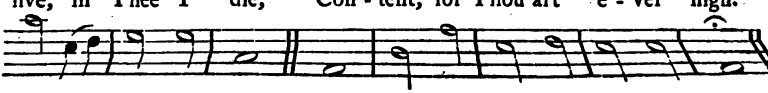
love this mor - tal chain; My life I but from Thee in - he - rit,



live, in Thee, I die, Con - tent, for Thou art e - ver nigh.



live, in Thee I die, Con - tent, for Thou art e - ver nigh.



148 ARNO.—8 lines 7s and 6s (peculiar accent), or (with two equa.

Bold.

Dy - ing ſouls, faſt bound in ſin, Trembling and re - pin - ing,

Dy - ing ſouls, faſt bound in ſin, Trembling and re - pin - ing,

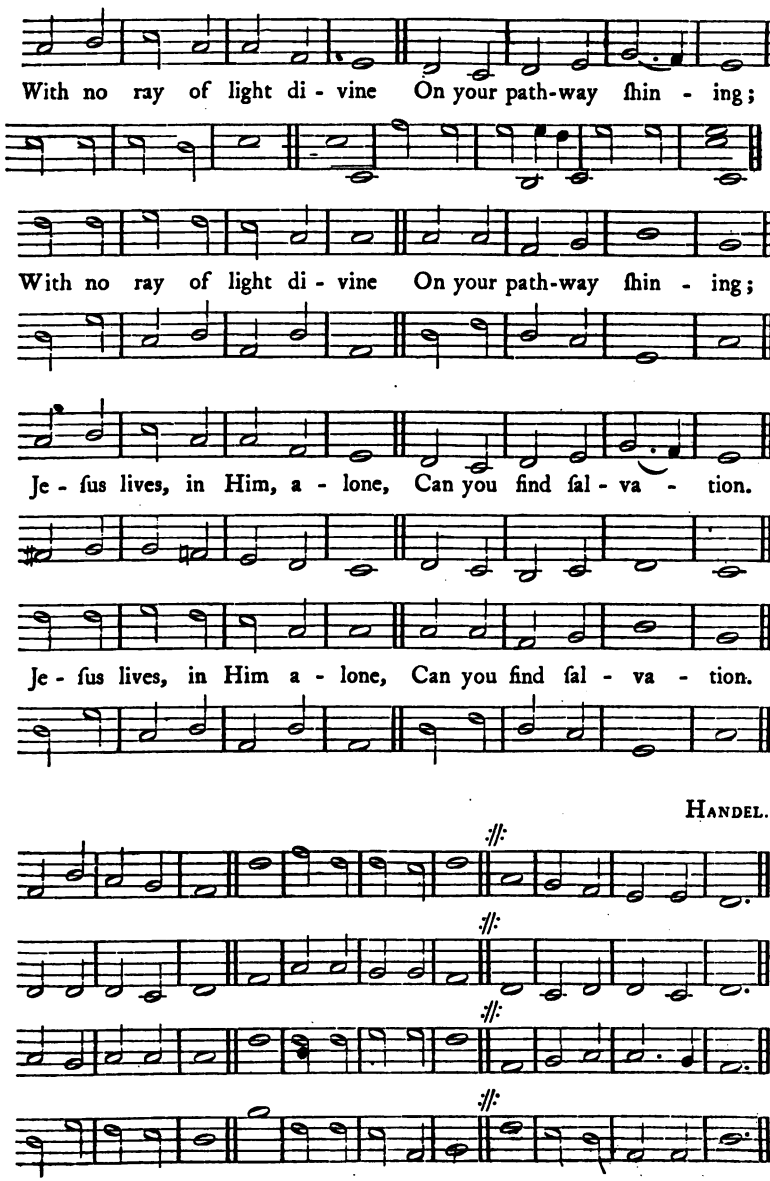
Why in dark-neſs wan-der on, Fill'd with con-ſter - na - tion?

Why in dark-neſs wan-der on, Fill'd with con-ſter - na - tion?

149 WHITCHURCH.—S.M.

Moderate.

notes in the third bar of the alternate lines) 8 lines 7s. Ancient Melody.



150 OLDENBURG.—11, 11, 11, 11.

Joyful.

How firm a foun - da - tion, ye ſaints of the Lord,

How firm a foun - da - tion, ye ſaints of the Lord,

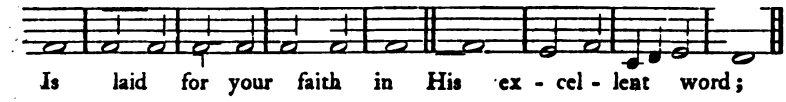
What more can He ſay, than to you He hath ſaid,

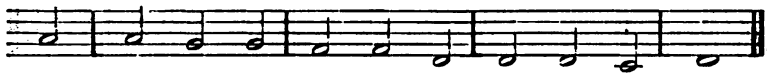
What more can He ſay, than to you He hath ſaid,

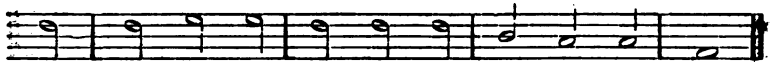
151 MORNING HYMN.—L.M.

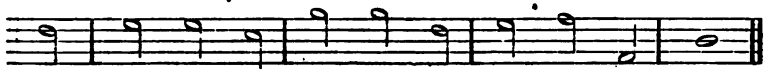
Joyful.

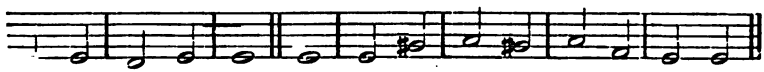
T. Selle, 1500.

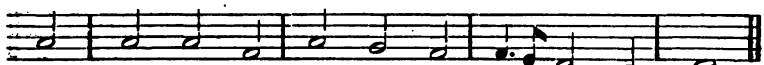


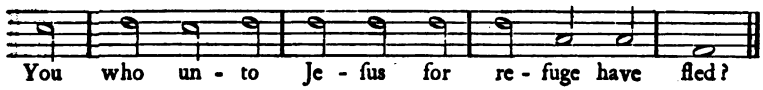


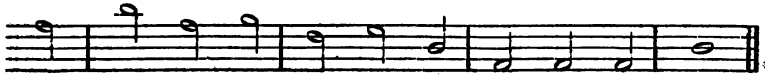




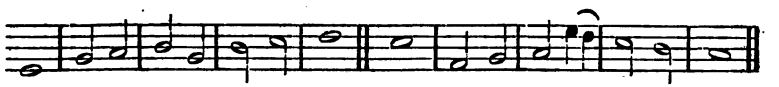


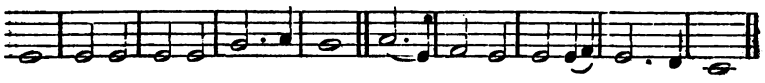


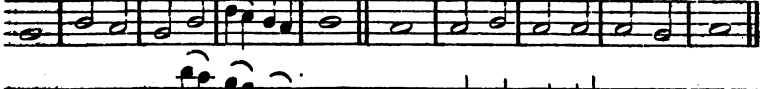


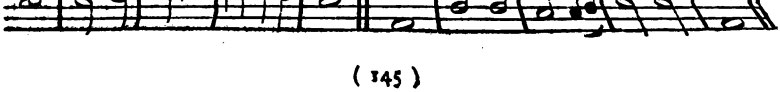


F. H. Barthelemon.









152 NUREMBERG.—8 8 6, 8 8 6.

Grave.

When Thou, my right-eous Judge, ſhalt come, To fetch Thy

When Thou, my right-eous Judge, ſhalt come, To fetch Thy

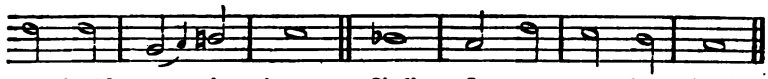
Shall ſuch a worthleſs worm as I, Who ſome-times

Shall ſuch a worthleſs worm as I, Who ſome-times

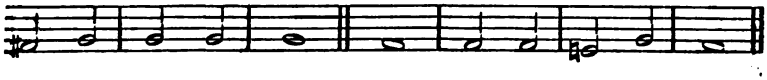
153 MEAUX ABBEY.—C.M.

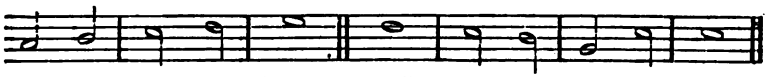
Cheerful.

HANS SACHS, 1576.

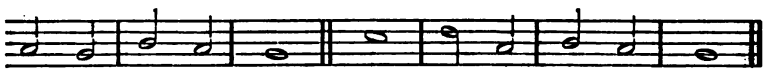


ran-ſom'd peo - ple home, Shall I a - mong them ſtand?

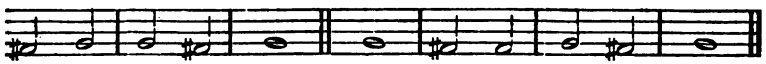


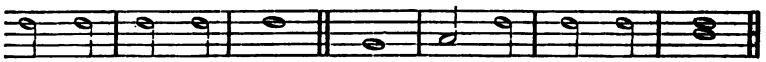


ran-ſom'd peo - ple home, Shall I a - mong them ſtand?

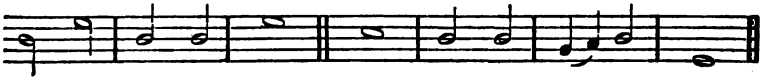


am a - fraid to die, Be found at Thy right hand?

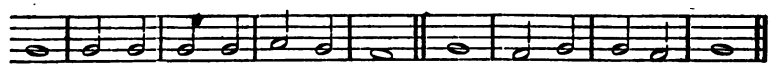


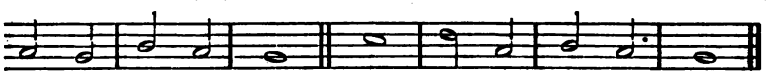


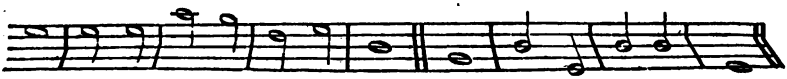
am a - fraid to die, Be found at Thy right hand?



JOHN CRÜGER, 1658







152 NUREMBERG.—8 8 6, 8 8 6.

Grave.

When Thou, my right-eous Judge, ſhalt come, To fetch Thy

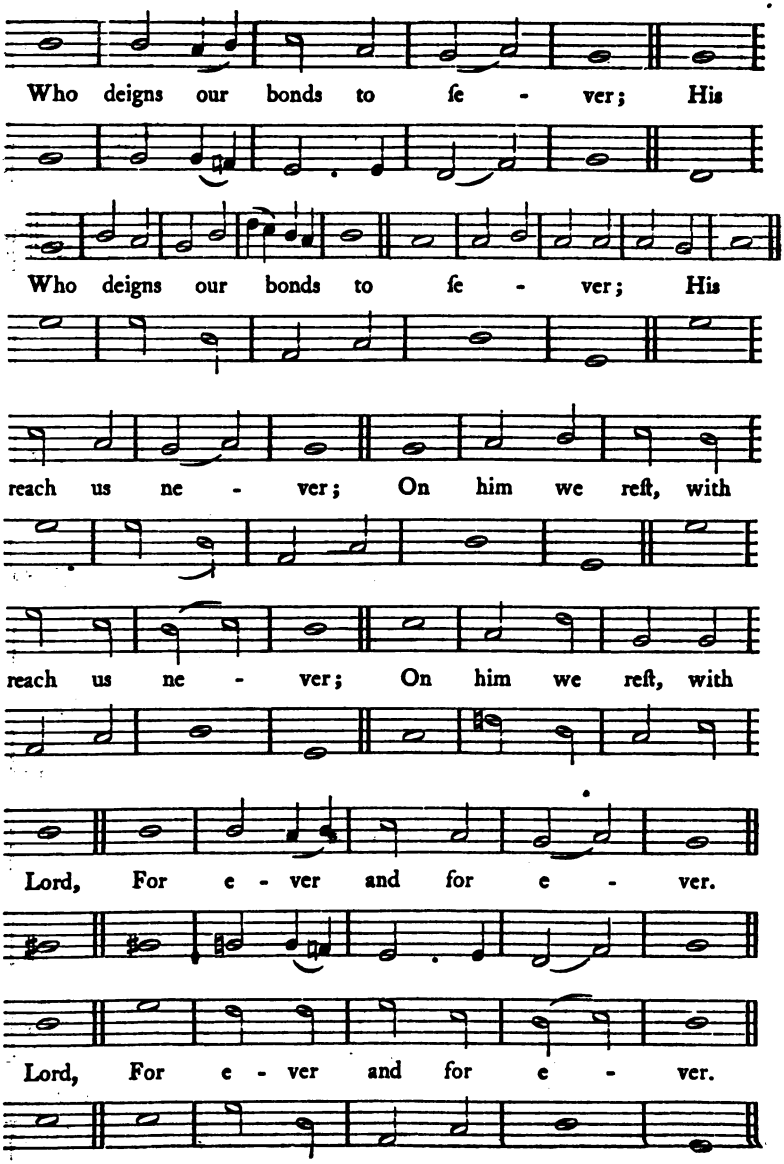
When Thou, my right-eous Judge, ſhalt come, To fetch Thy

Shall ſuch a worthleſs worm as I, Who ſome-times

Shall ſuch a worthleſs worm as I, Who ſome-times

153 MEAUX ABBEY.—C.M.

Cheerful.


Who deigns our bonds to ſe - ver; His
Who deigns our bonds to ſe - ver; His
reach us ne - ver; On him we reſt, with
reach us ne - ver; On him we reſt, with
Lord, For e - ver and for e - ver.
Lord, For e - ver and for e - ver.

155 CONWAY.—6 6 4, 6 6 4.

Grave.

Low - ly and ſo - lemn be Thy chil - dren's

Low - ly and ſo - lemn be Thy chil - dren's

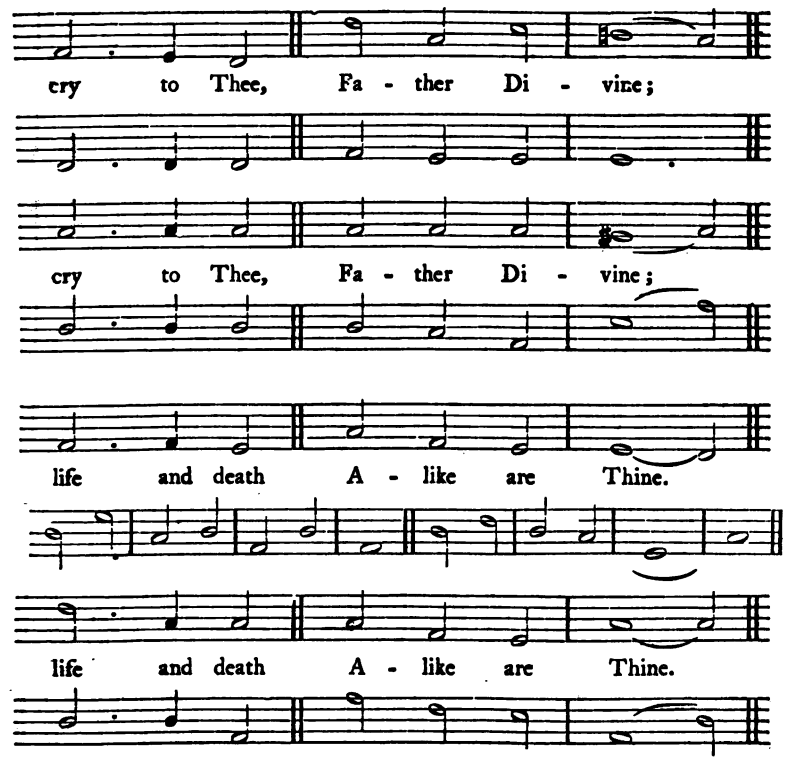
A hymn of ſup - pliant breath, Own - ing that

A hymn of ſup - pliant breath, Own - ing that

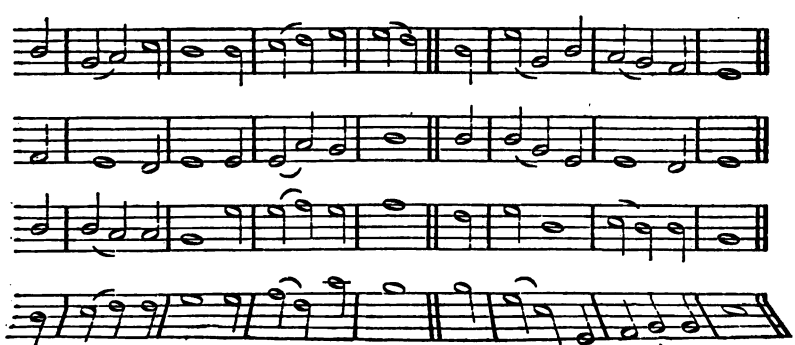
156 ABRIDGE.—C.M.

Moderate.

FREYLINGHAUSEN, 1704.



ISAAC SMITH.



157 STYRIA.—4 4 6, 4 4 6, or L.M.

Joyful.

My God, my King, Thy praiſe I ſing,

My God, my King, Thy praiſe I ſing,

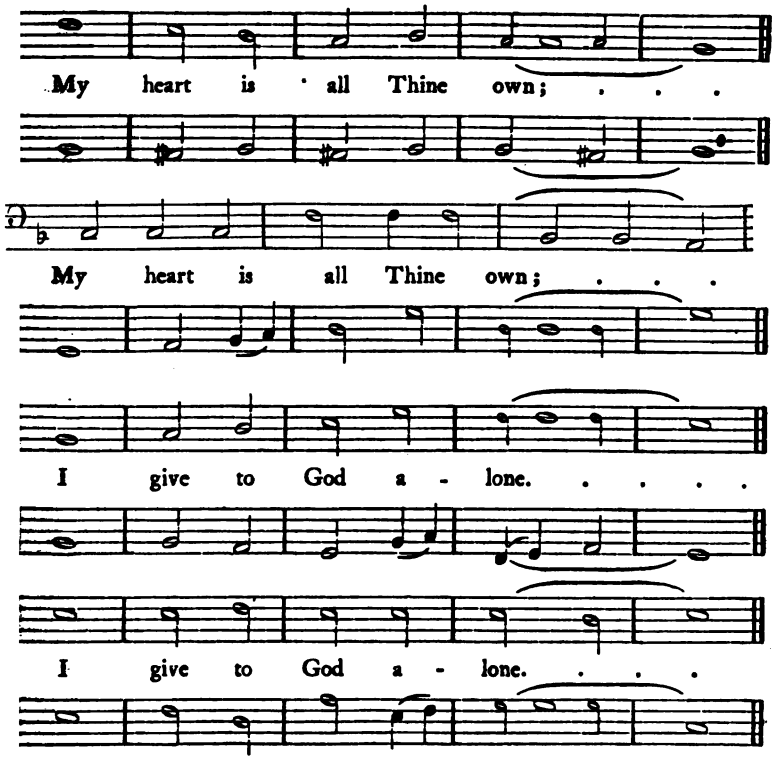
My high - eſt pow'rs, My choi - ceſt hours,

My high - eſt pow'rs, My choi - ceſt hours,

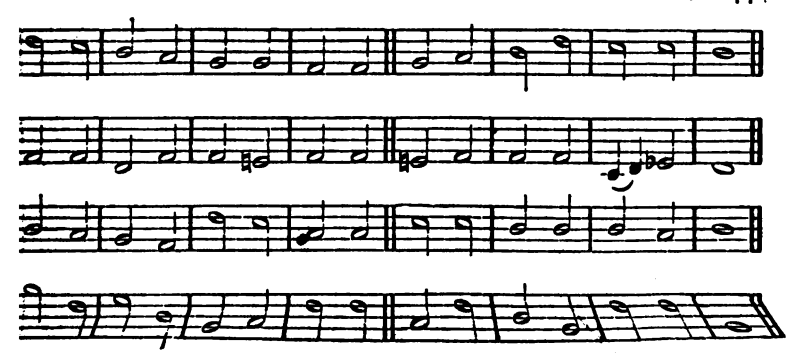
158 MINDEN.—8 7, 8 7.

Moderate.

VOPELIUS, 1682.

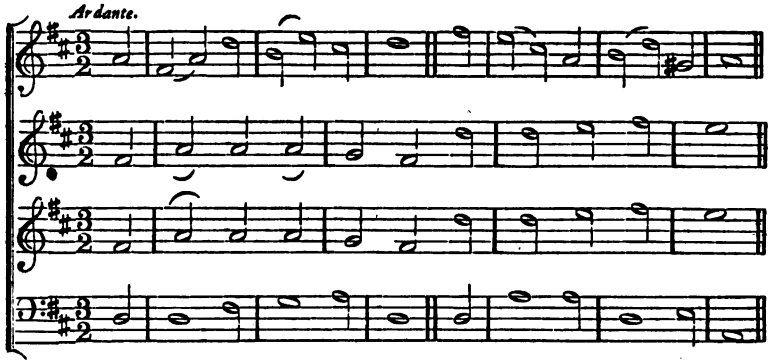


HEINRICH ALBERT, 1644.



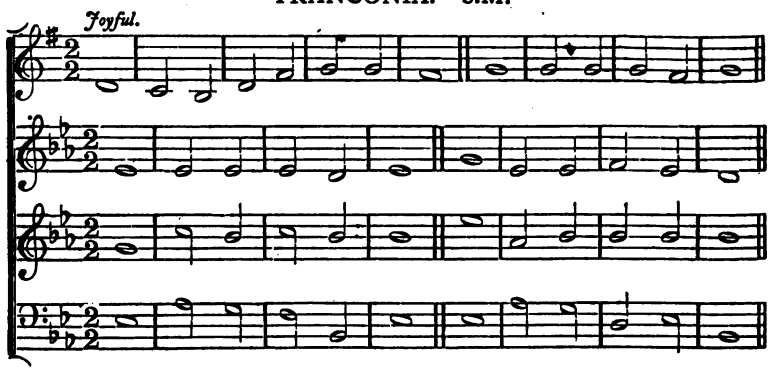
159 CHRISTCHURCH.—S.M.

Andante.



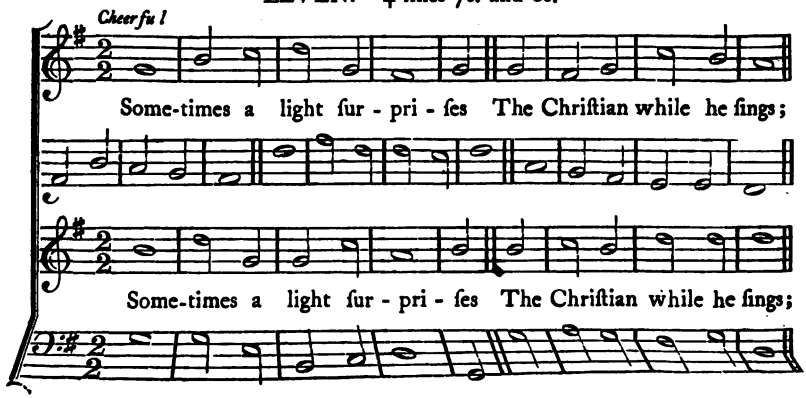
160 FRANCONIA.—S.M.

Joyful.

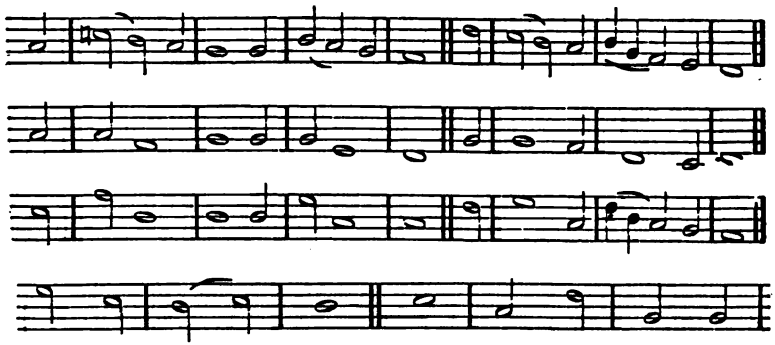


161 LEVEN.—4 lines 7s. and 6s.

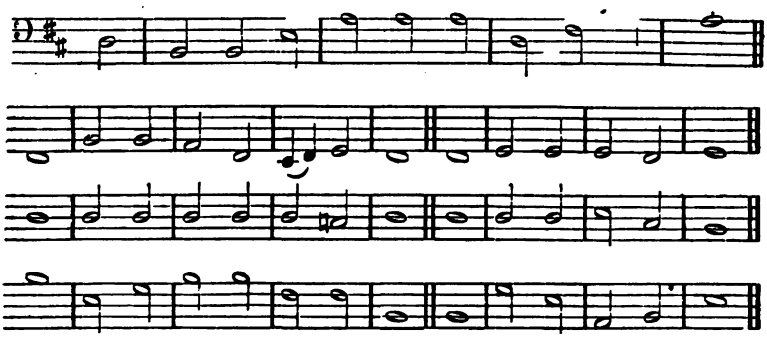
Cheerful



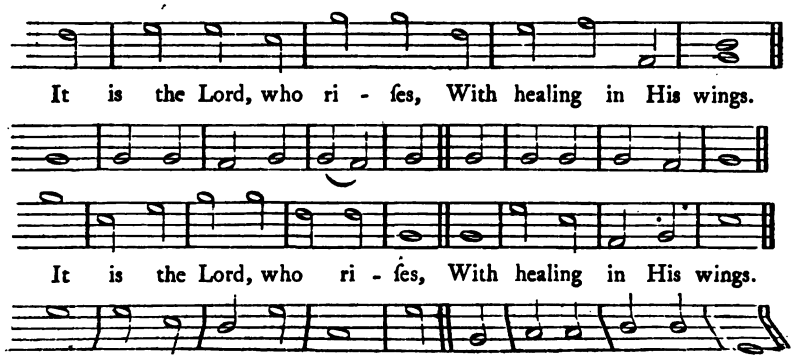
S. Wesley.



Lutheran Melody.



Dr. Gauntlett.



162 BAUN.—8 7, 8 7.

Sustained.

Sweet the mo - ments rich in bless - ing,

Sweet the mo - ments rich in bless - ing,

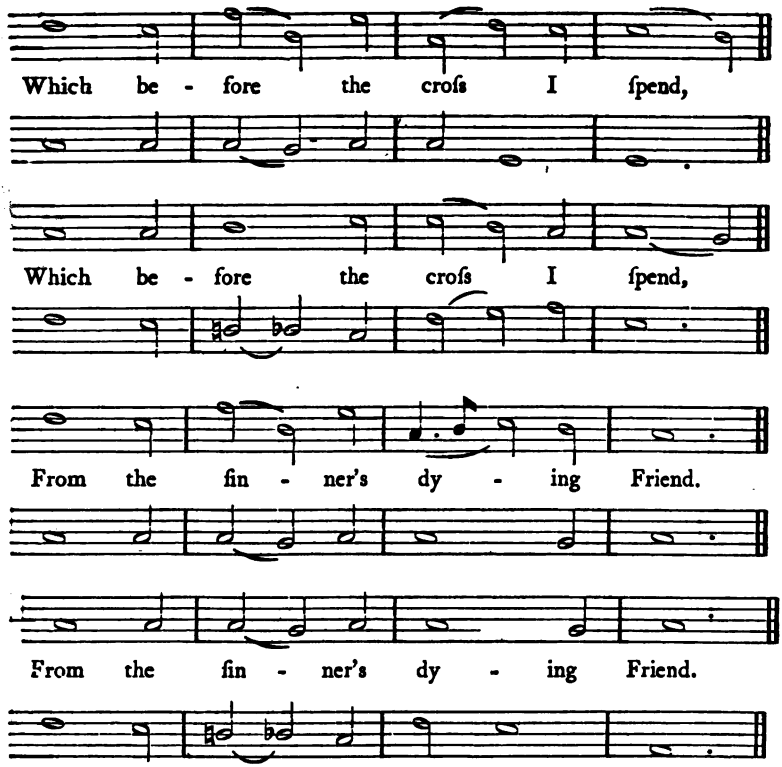
Life and health and peace pos - sess - ing,

Life and health and peace pos - sess - ing,

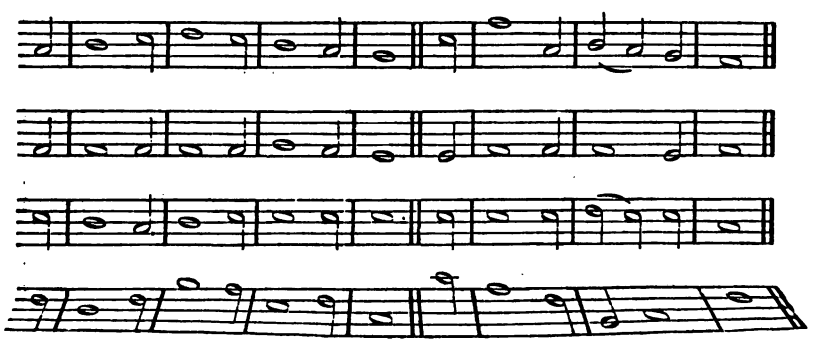
163 BEDFORD.—C.M.

Bold.

BEETHOVEN.

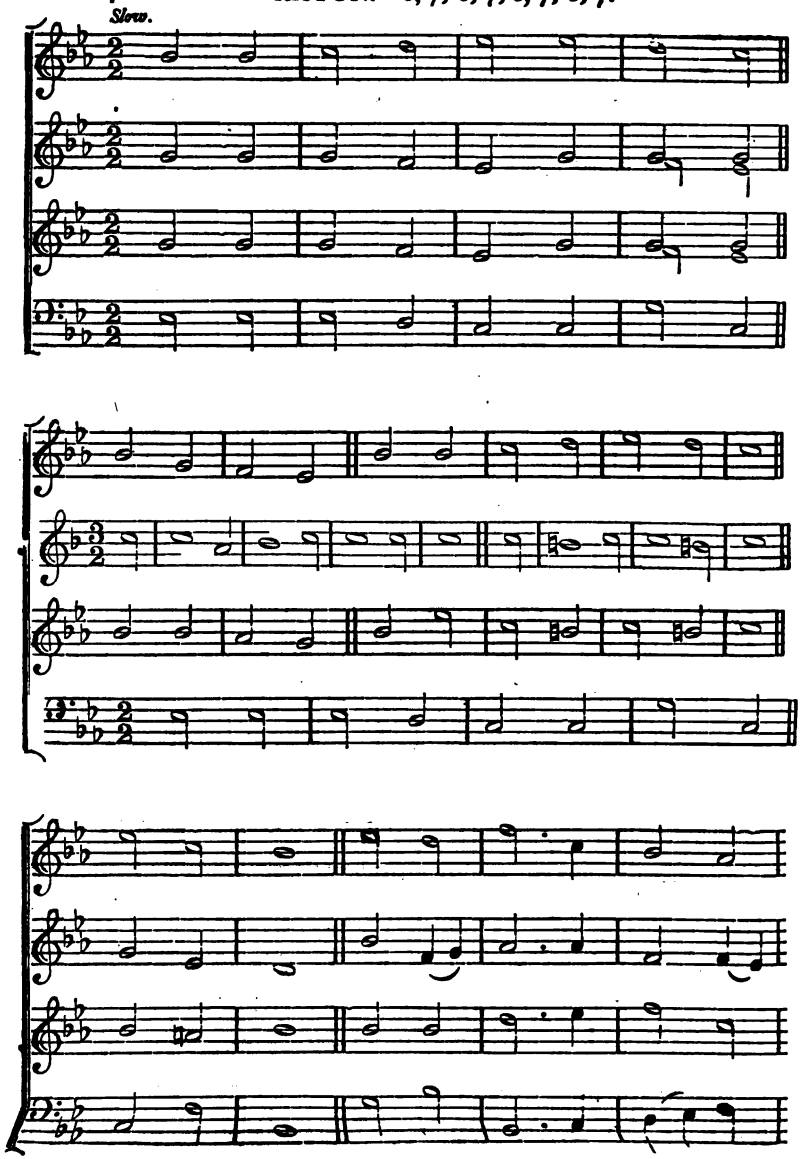


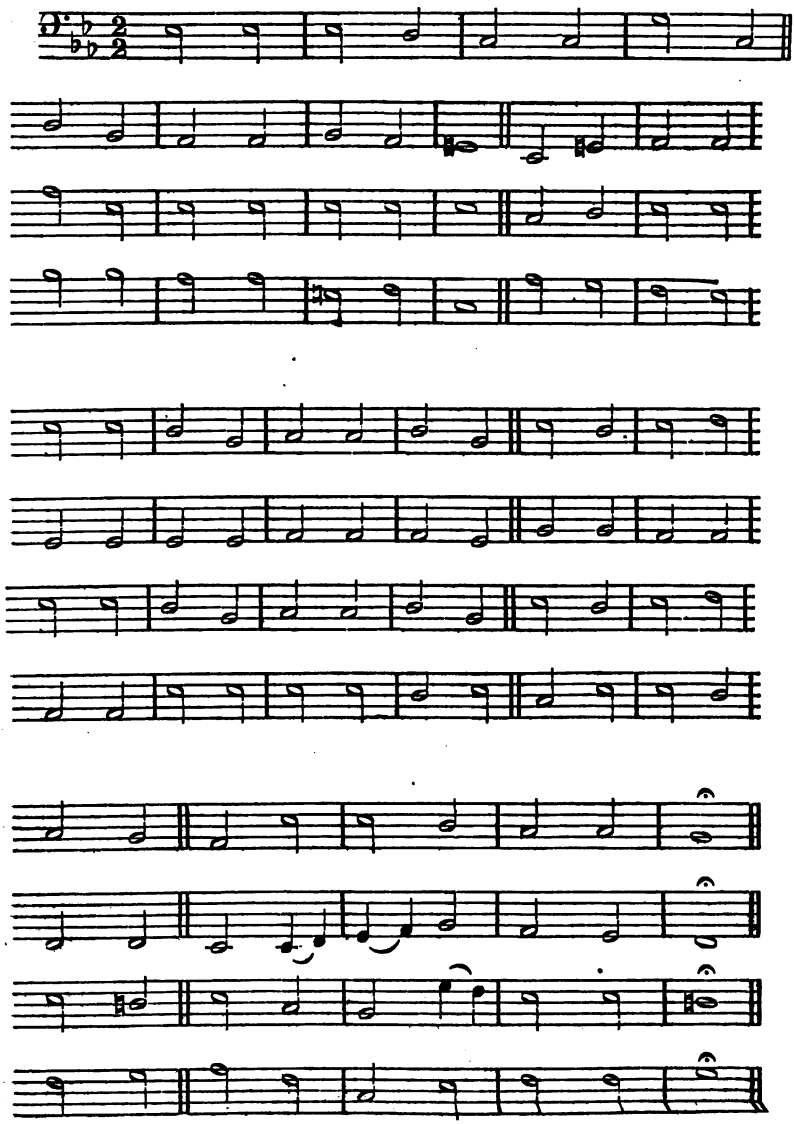
WILLIAM WHEALL, Mus. Bac., 1729.



RISTON.—8, 7, 8, 7, 8, 7, 8, 7.

Slow.





165 MUNICH.—7 6, 7 6, 7 6, 7 6.

Cheerful.

To thee, O dear, dear coun- try, Mine eyes their vi - gils keep,

To thee, O dear, dear coun-try, Mine eyes their vi - gils keep,

The men-tion of thy glo - ry Is unc- tion to the breaſt,

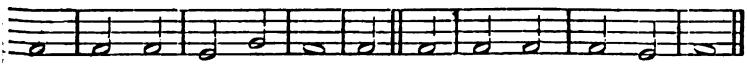
The men-tion of thy glo - ry Is unc - tion to the breaſt,

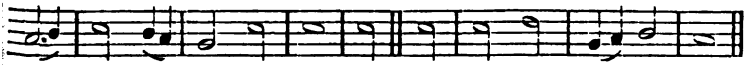
166 BETHANY.—C.M.

Moderate.

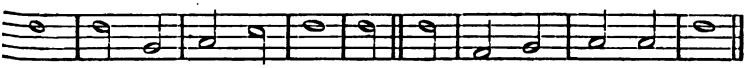
German Melody of 1648.

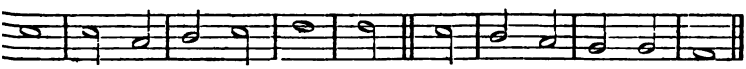
For ve - ry love, be - hold - ing Thy hap - py name, they weep.



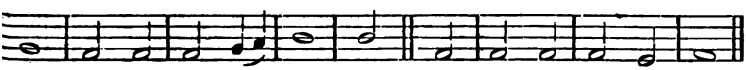


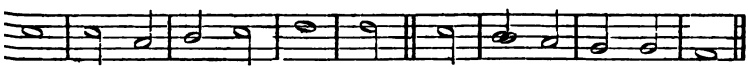
For ve - ry love, be - hold - ing Thy hap - py name, they weep.



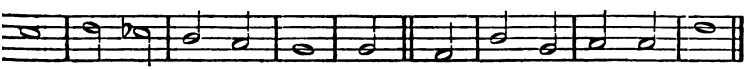


And med - i - cine in ſick - neſs, And love, and life, and reſt.

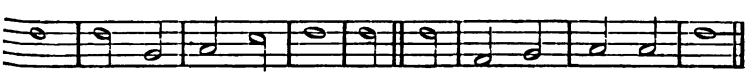


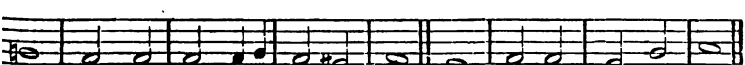


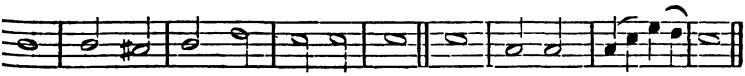
And med - i - cine in ſick - neſs, And love, and life, and reſt.

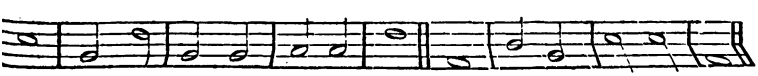


Gregorian Melody.



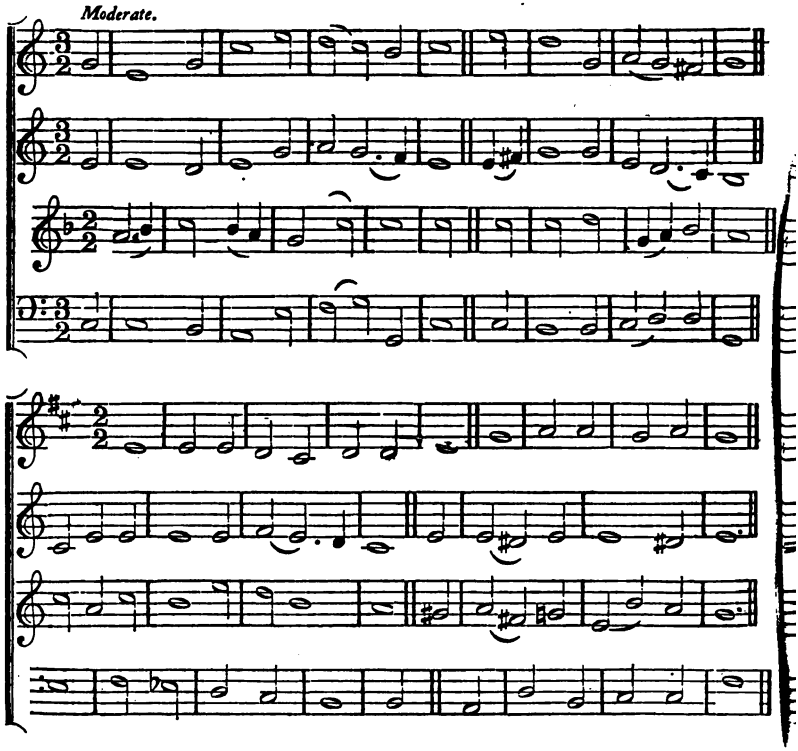






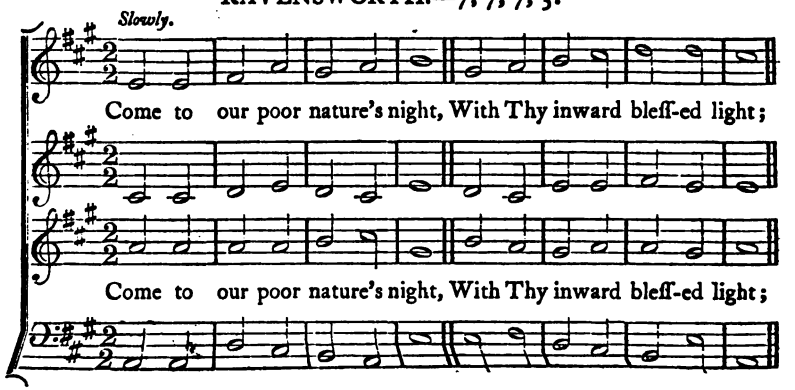
167 ST. MATTHEW.—C.M.D.

Moderate.



168 RAVENSWORTH.—7, 7, 7, 5.

Slowly.



Dr. Croft.

Dr. Gauntlett.

f dim. p

-ly Ghost the in - fi - nite, Com - fort - er Di - vine.

f dim. p

-ly Ghost the in - fi - nite, Com - fort - er Di - vine.

f dim. p

169 NAVARRE.—9 8, 9 8, 9 8, 9 8.

Moderate.

Bread of the world, in mer-cy bro - ken, Wine of the

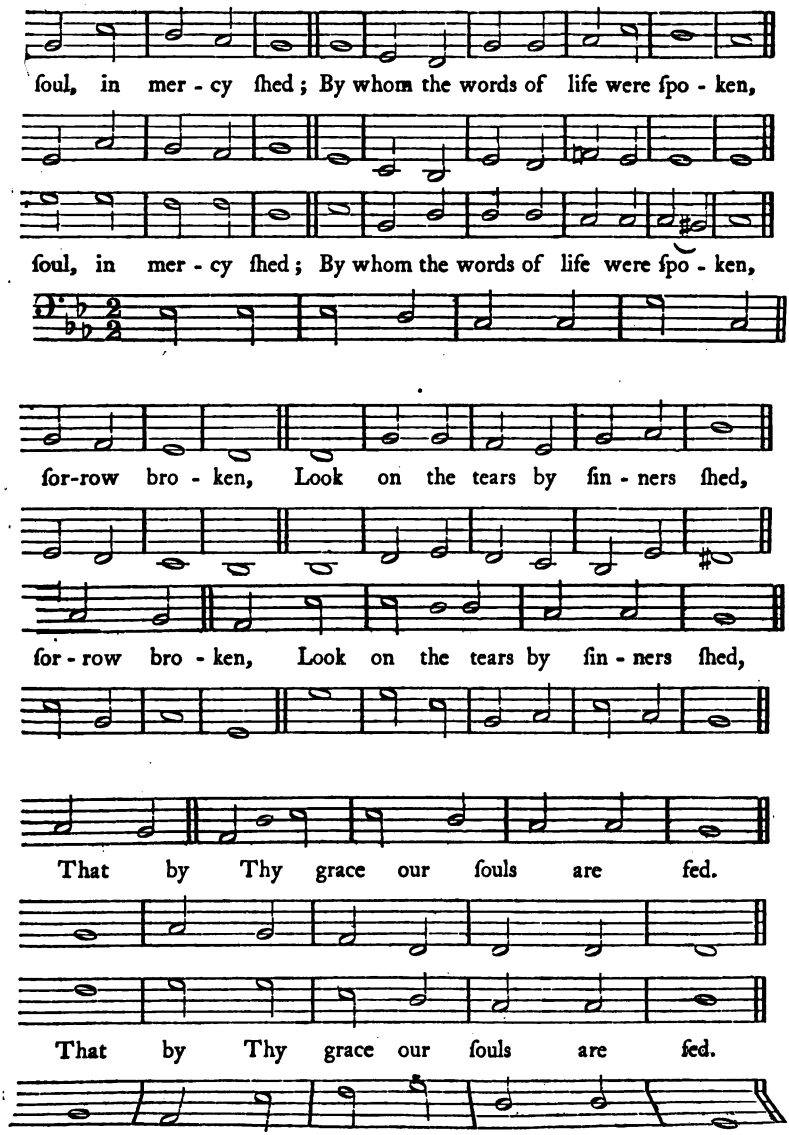
Bread of the world, in mer-cy bro - ken, Wine of the

And in whoſe death our ſouls are dead; Look on the heart by

And in whoſe death our ſouls are dead; Look on the heart by

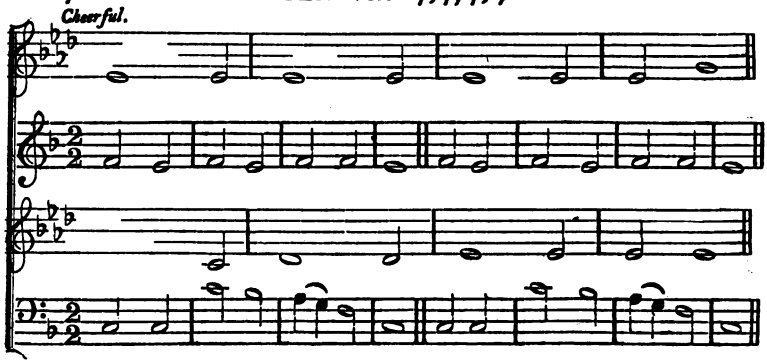
And be Thy feaſt to us the to - ken

And be Thy feaſt to us - the to - ken


ſoul, in mer - cy ſhed; By whom the words of life were ſpo - ken,
ſoul, in mer - cy ſhed; By whom the words of life were ſpo - ken,
ſor-row bro - ken, Look on the tears by ſin - ners ſhed,
ſor - row bro - ken, Look on the tears by ſin - ners ſhed,
That by Thy grace our ſouls are fed.
That by Thy grace our ſouls are fed.

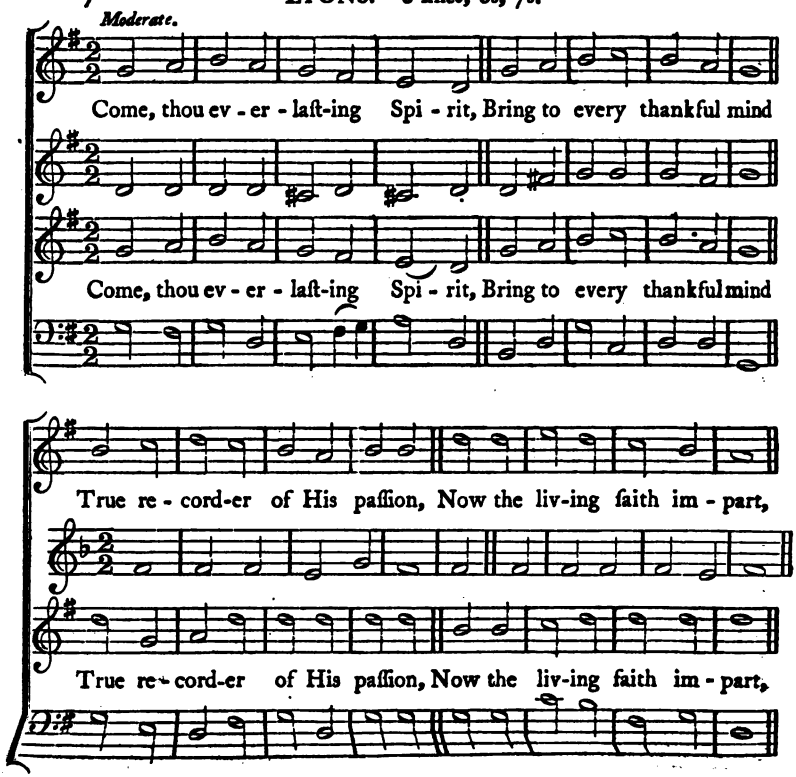
170 GENEVA.—7, 7, 7, 7.

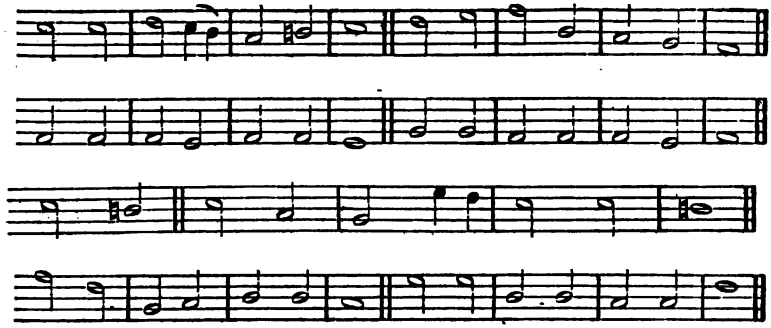
Cheerful.



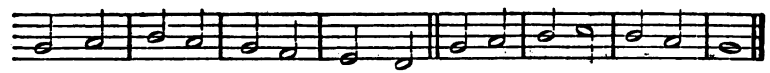
171 LYONS.—8 lines, 8s, 7s.

Moderate.

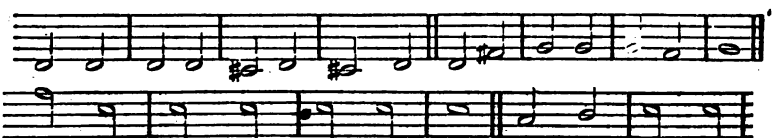




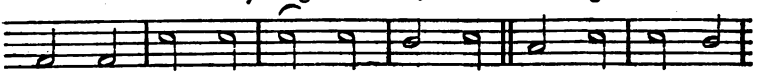
GOUDIMEL.

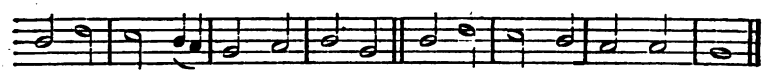


All the Saviour's dy - ing me - rit, All His ſuff'rings for mankind.

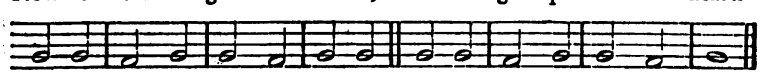


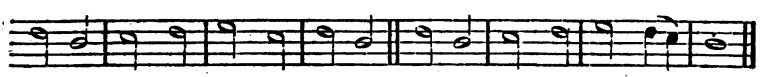
All the Saviour's dy - ing me - rit, All His ſuff'rings for mankind.



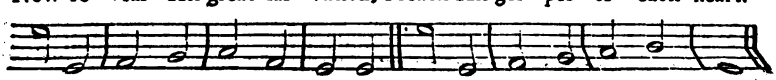


Now re - veal His great ſal - vation, Preach His goſ - pel to each heart.





Now re - veal His great ſal - vation, Preach His goſ - pel to each heart.



172 BADEN.—8 8, 8 8, 7.

Bold and joyous.

Ho - ſan - na to the liv - ing Lord!

Ho - ſan - na to the liv - ing Lord!

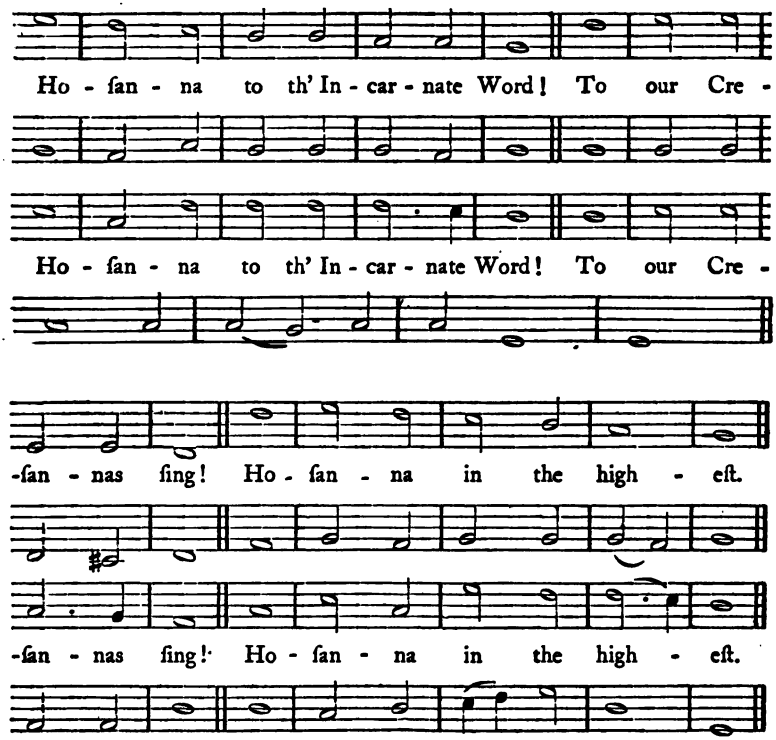
- a - tor, Sa - viour, King, Let earth, let heav'n, ho -

- a - tor, Sa - viour, King, Let earth, let heav'n, ho -

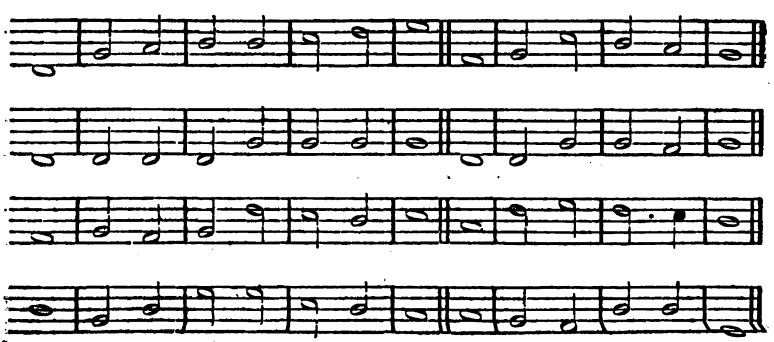
173 STUKELEY.—C.M.

Joyful.

J. Pachelbel, 1653.

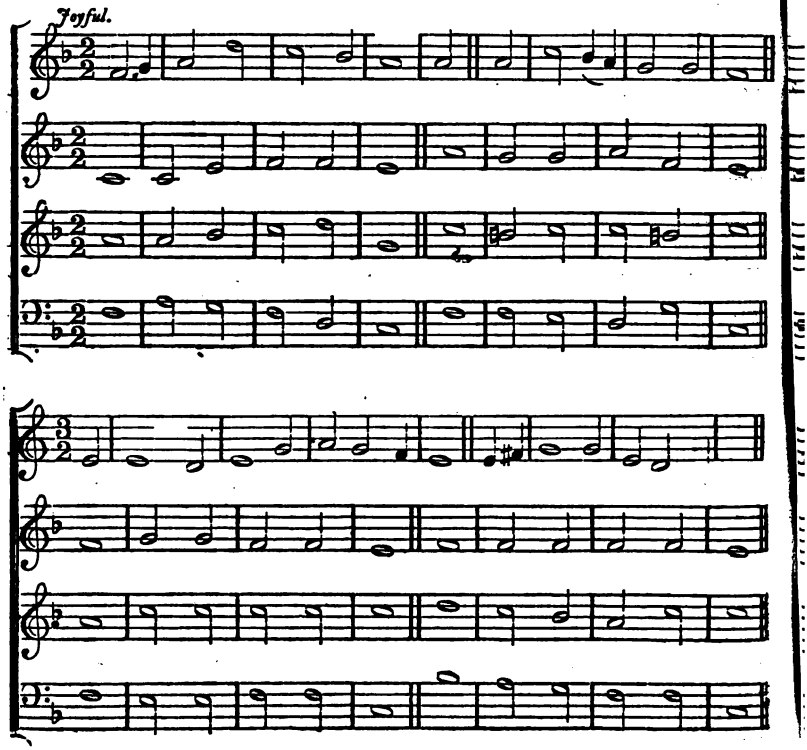


Mendelssohn.



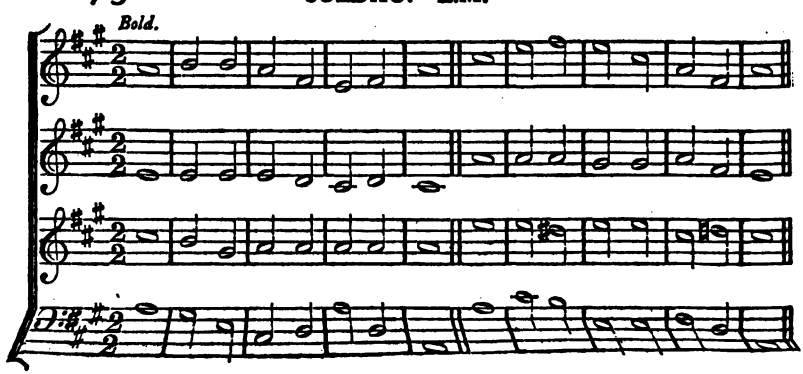
174 SUABIA.—S.M.D.

Joyful.

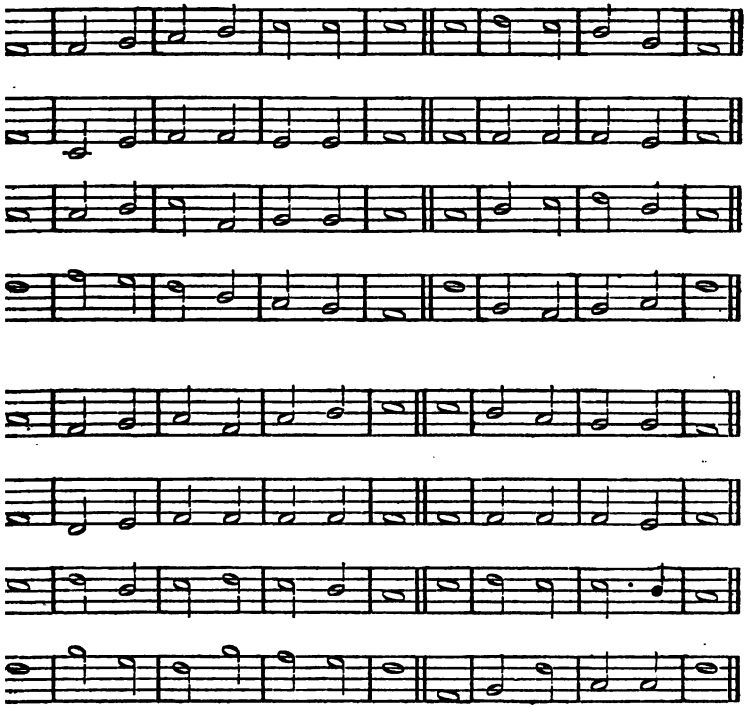


175 SOLDAU.—L.M.

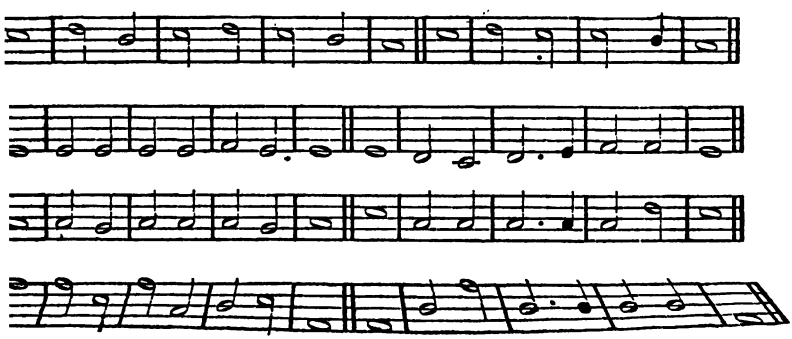
Bold.



German Chorale.—*Elzevier'schen Psalmbuch*, 1646.



German Melody of the 13th Century.



176 COBURG.—8, 7, 8, 7, 8, 8, 7,

Slow and ſuſtained.

Out of the deep I cry to Thee, Lord God, O hear my

Out of the deep I cry to Thee, Lord God, O hear my

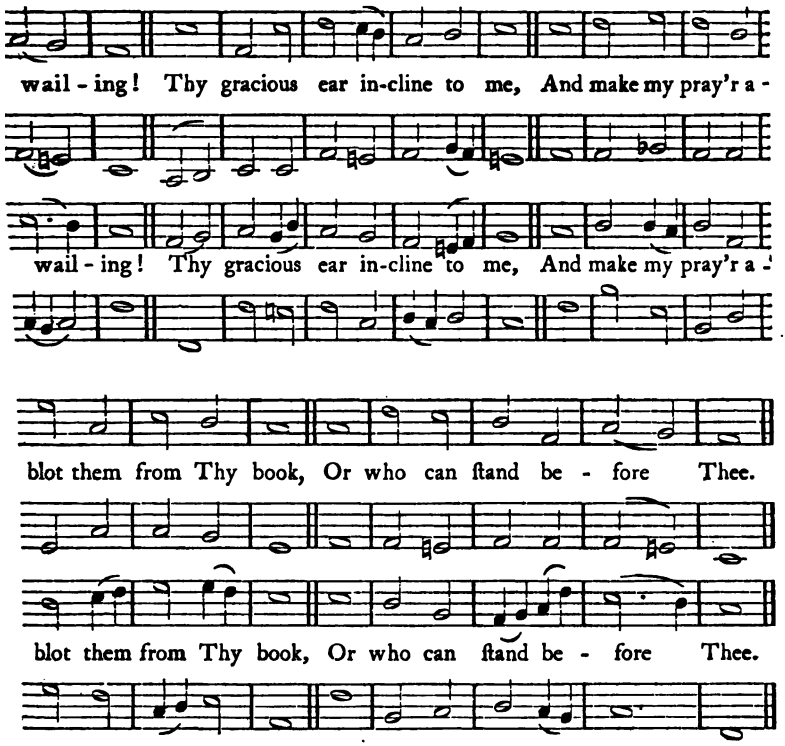
- - vail - ing. On my miſdeeds in mer-cy look, O deign to

- - vail - ing. On my miſdeeds in mer-cy look, O deign to

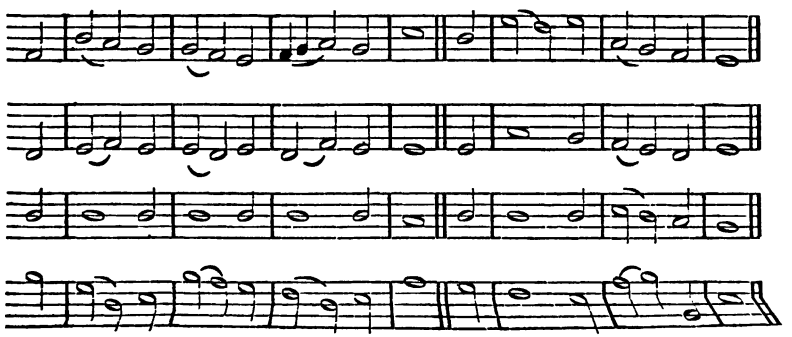
177 HARRINGTON.—C.M.

Joyful.

Bohemian Chorale.—(Harmonized by MENDELSSOHN.)



DR. HARRINGTON.



178 UPSAL.—P.M. 8 4, 8 4, 888, 4. (Chorale.)

Moderate.

1. God, that ma-deſt earth and hea - ven, Dark-neſs and light;
2. Guard us wak-ing, guard us ſleep - ing, And when we die,

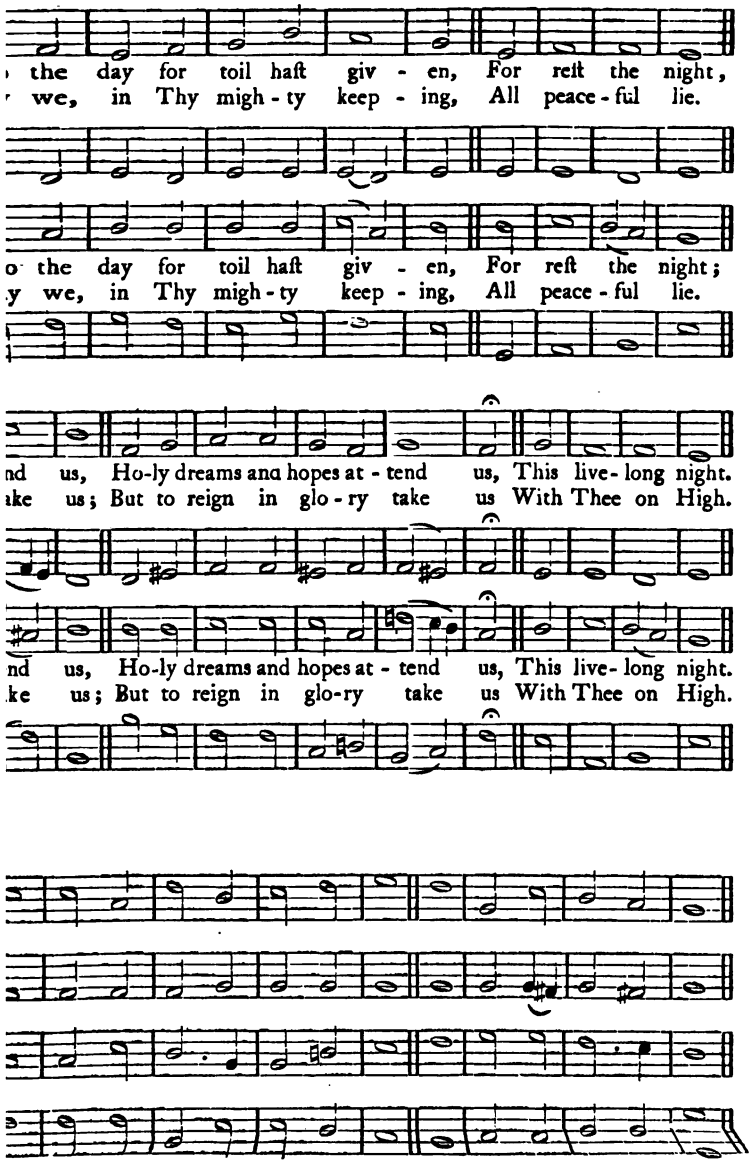
1. God, that ma-deſt earth and hea - ven, Dark-neſs and light;
2. Guard us wak-ing, guard us ſleep - ing, And when we die,

May thine an - gel guards de - fend us, Slum-ber ſweet thy mer-cy
When the laſt dread call ſhall wake us, Do not Thou, our God, for-

May thine an - gel guards de - fend us, Slum-ber ſweet thy mer-cy
When the laſt dread call ſhall wake us, Do not Thou, our God, for-

179 LUDLOW.—S.M.

Plaintive.


the day for toil haſt giv - en, For reſt the night,
we, in Thy migh - ty keep - ing, All peace - ful lie.
o the day for toil haſt giv - en, For reſt the night;
y we, in Thy migh - ty keep - ing, All peace - ful lie.
nd us, Ho-ly dreams and hopes at - tend us, This live- long night.
ake us; But to reign in glo - ry take us With Thee on High.
nd us, Ho-ly dreams and hopes at - tend us, This live- long night.
ke us; But to reign in glo-ry take us With Thee on High.

180 DRESDEN.—5, 5, 5, 5, 10, 11, 11, 10. (CHORALE.)

Moderate.

1. Evening and morning, Sunſet and dawning, Wealth, peace, and gladneſs,

2. Fa-ther, O hear me! Pardon and ſpare me! Quench all my terrors,

3. Griefs of God's ſending, All have an ending; Clouds may be pouring,

Times with-out number, A - wake or in ſlum-ber, Thine eye ob -

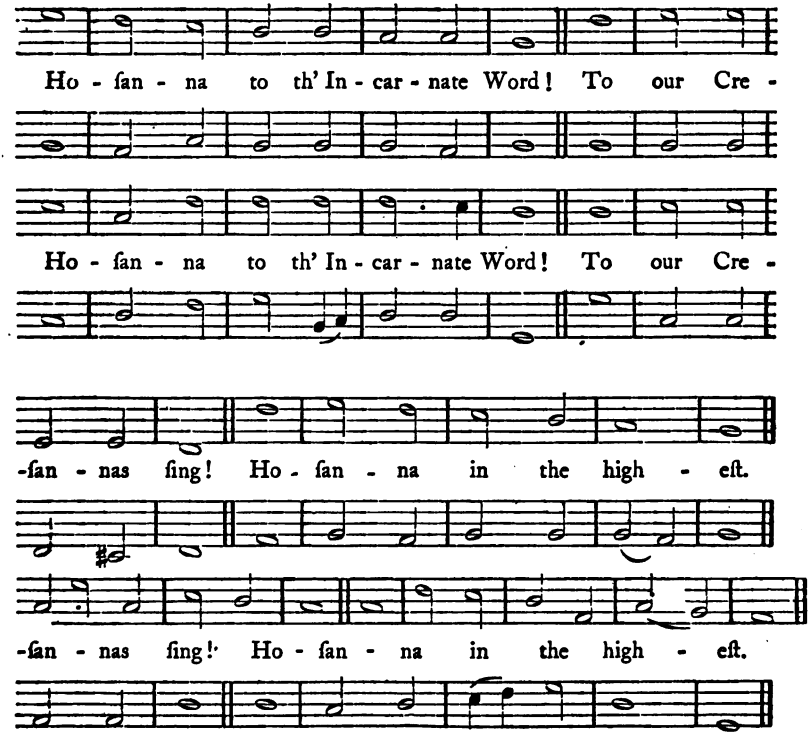
Or - der my go-ings, Di - rect all my do - ings, As it may

Joys ſtill in-creaſ-ing, And peace ne - ver ceaſ - ing, Faith left in

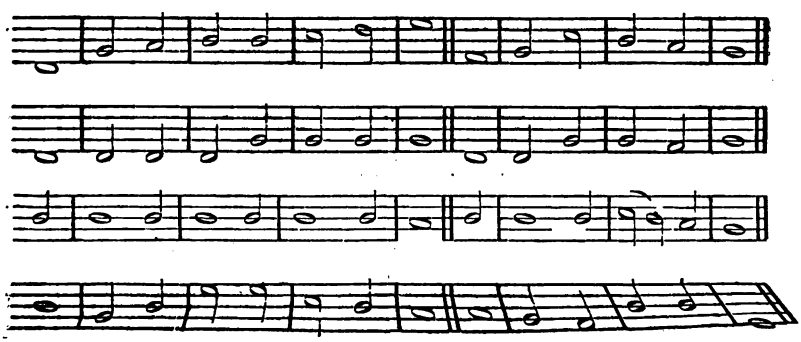
181 ST. MAGNUS.—C.M.

Joyful.

J. Pachelbel, 1653.



Mendelssohn.



182 CHICHESTER.—8, 7, 8, 7, 8, 7, 8, 7.

Joyful.

Mighty God, while angels bless Thee, May a mor-tal sing Thy name?

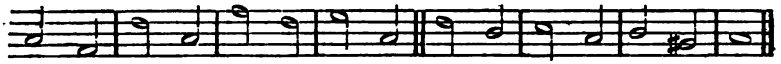
Mighty God, while angels bless Thee, May a mor-tal sing Thy name?

Lord of ev'-ry land and na-tion, Ancient of e-ter-nal days;

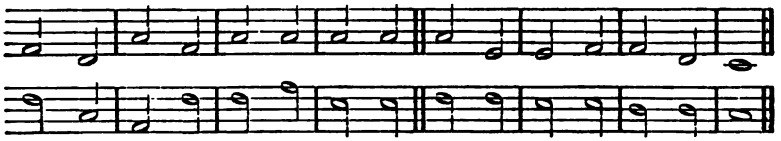
Lord of ev'-ry land and na-tion, Ancient of e-ter-nal days;

183 HAMPTON.—S.M.

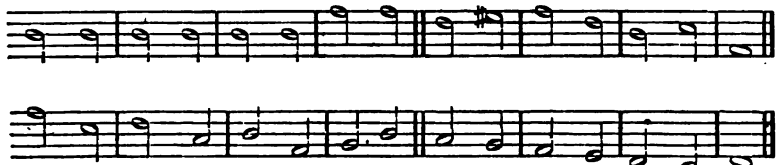
Joyful.



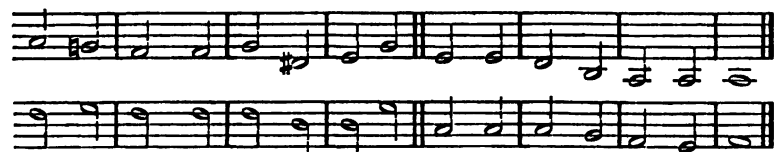
Lord of men as well as an-gels, Thou art ev' - ry creature's theme;



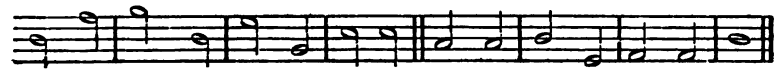
Lord of men as well as an-gels, Thou art ev' - ry creature's theme;

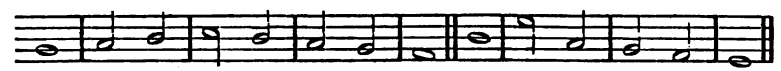


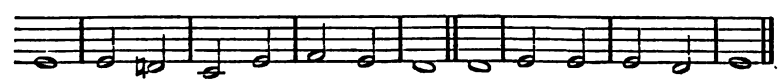
Sounded through the wide cre - a-tion Be Thy juſt and end-leſs praiſe.

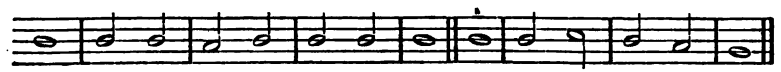


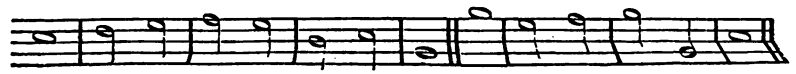
Sounded through the wide cre - a-tion Be Thy juſt and end-leſs praiſe.



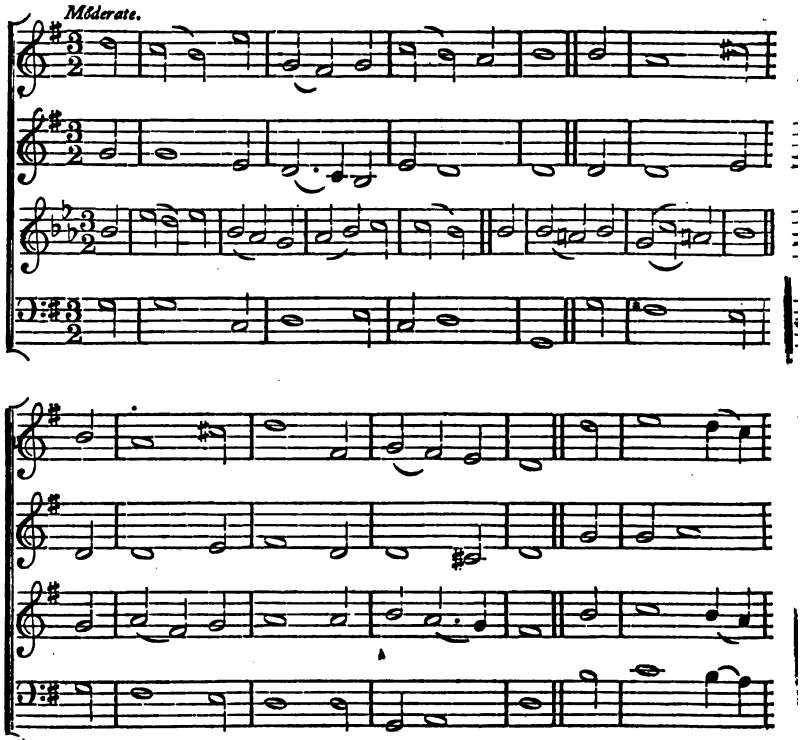




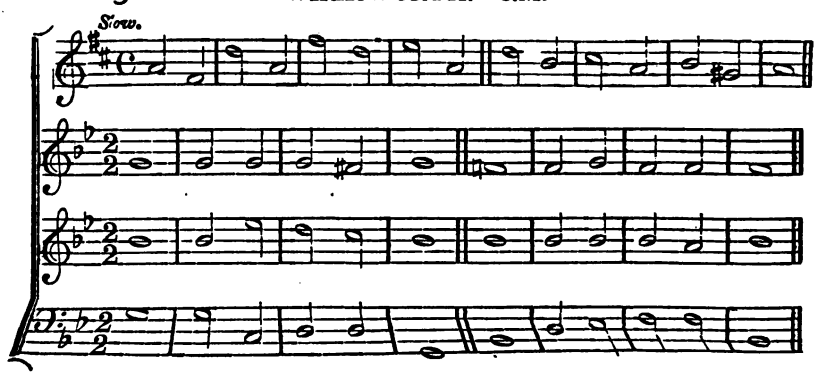


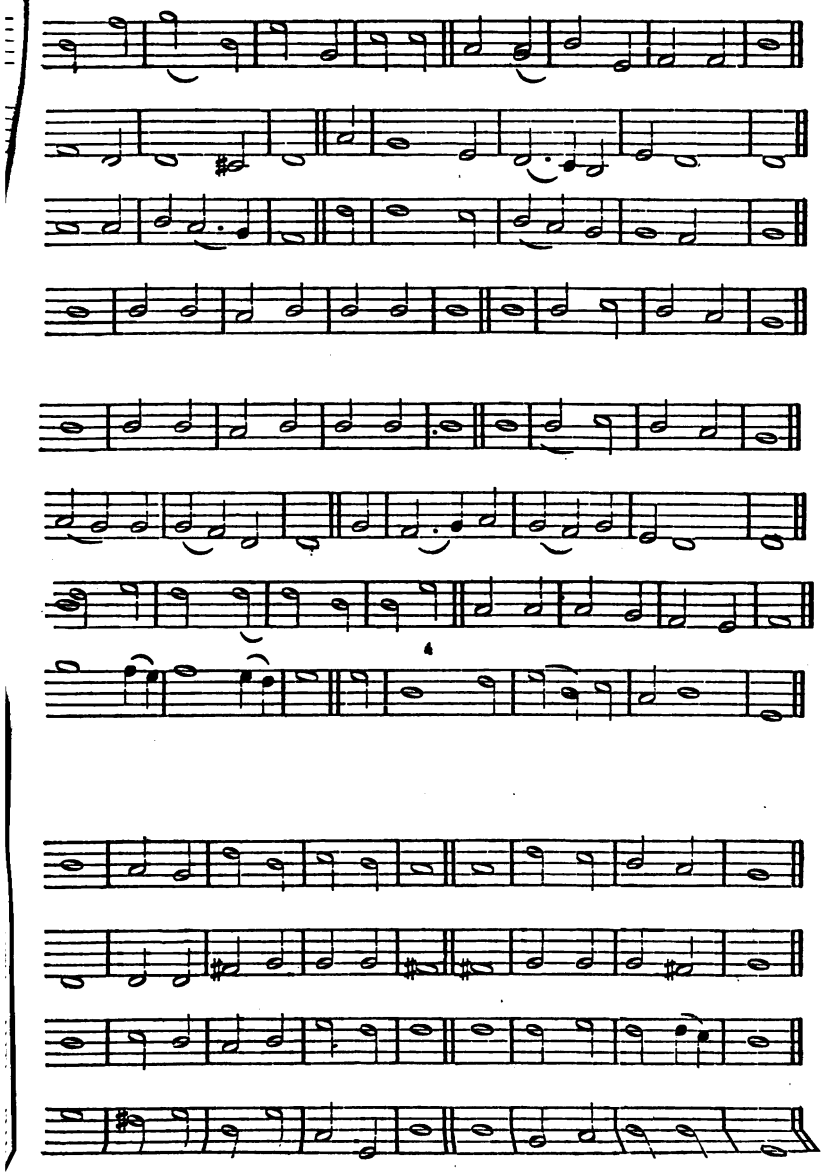


184 CAREY.—L.M. Six lines.



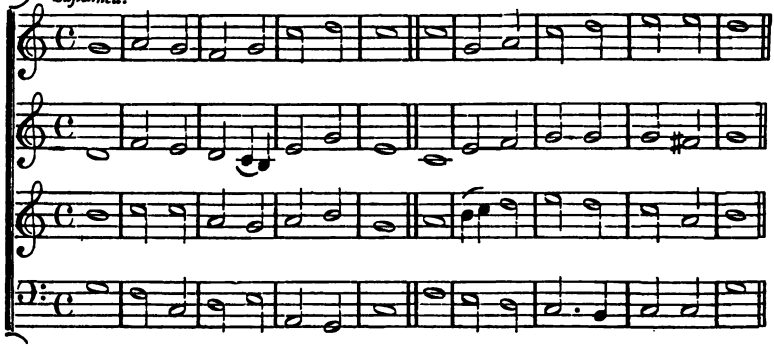
185 WIRKSWORTH.—S.M.




4

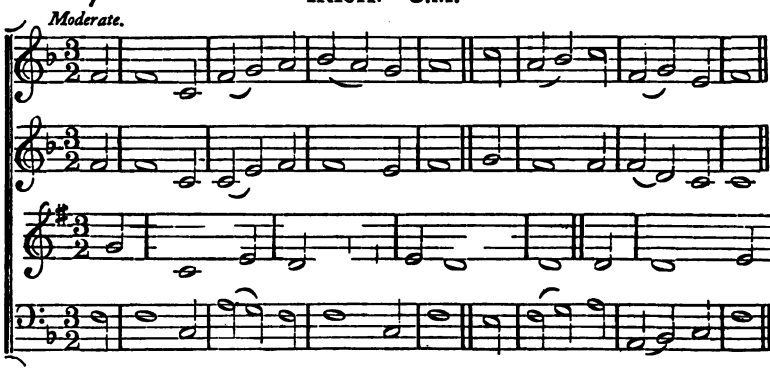
186 PENTECOST.—L.M.

Sustained.



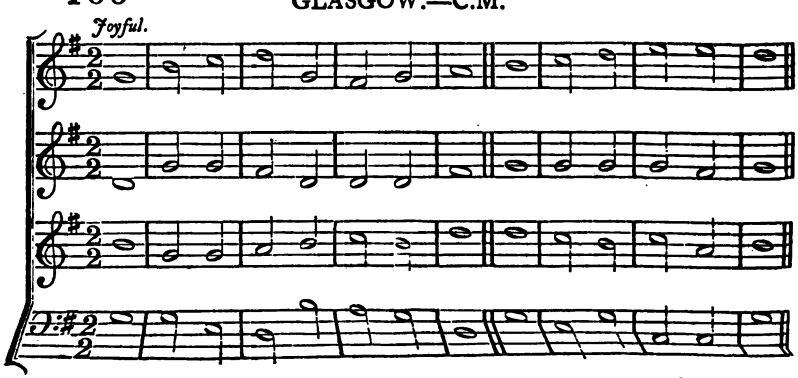
187 IRISH.—C.M.

Moderate.



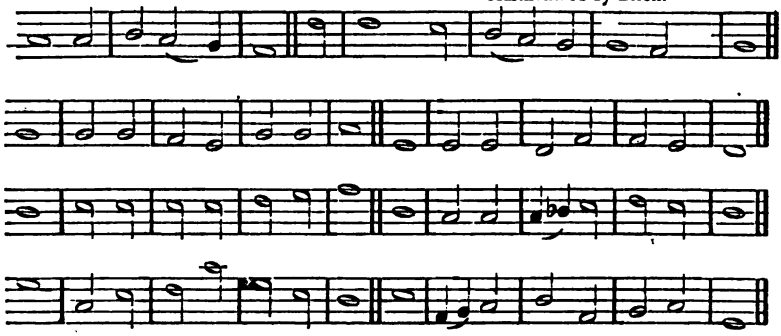
188 GLASGOW.—C.M.

Joyful.

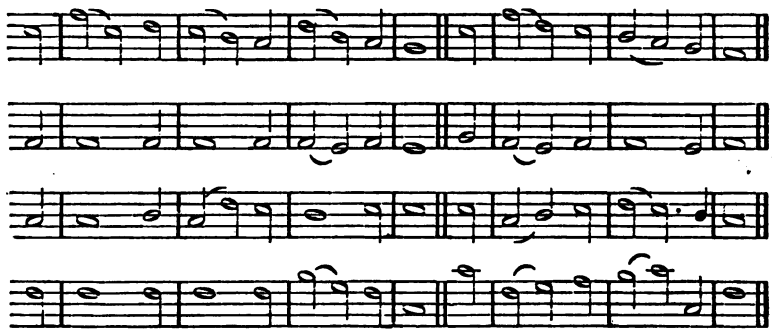


Ancient Church, ascribed to Ambrose.

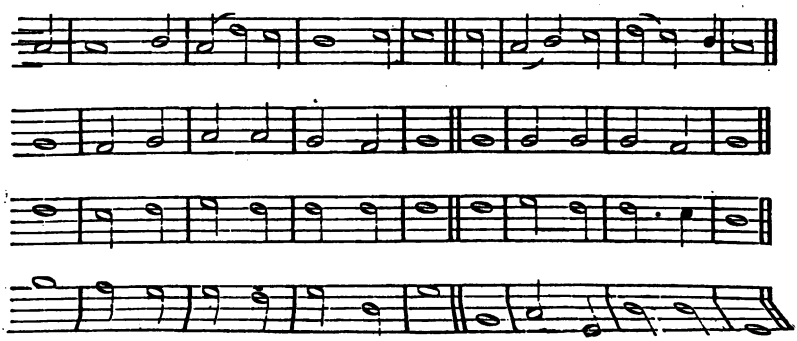
Harmonized by Bach.



Isaac Smith.

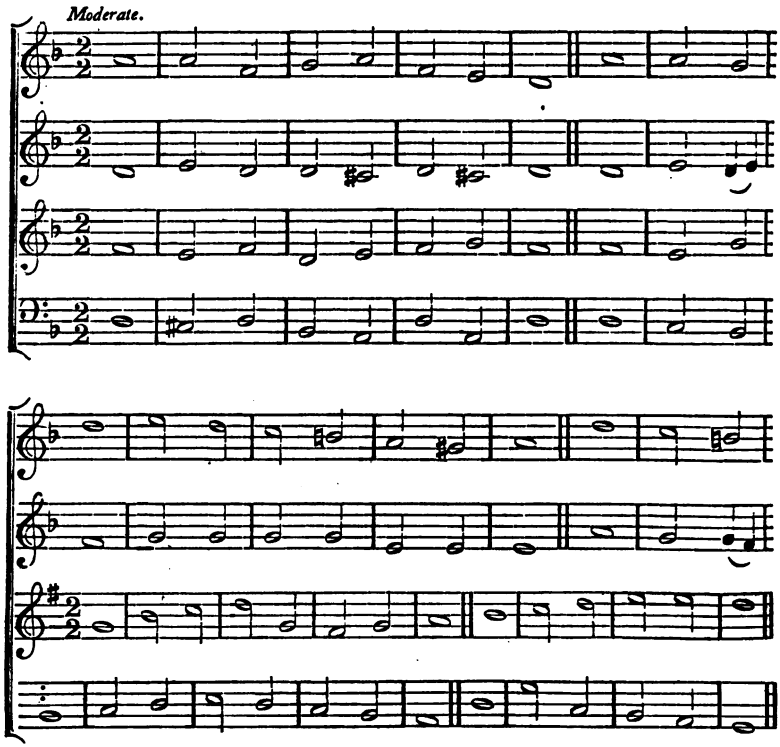


Scot's Psalter, 1615.



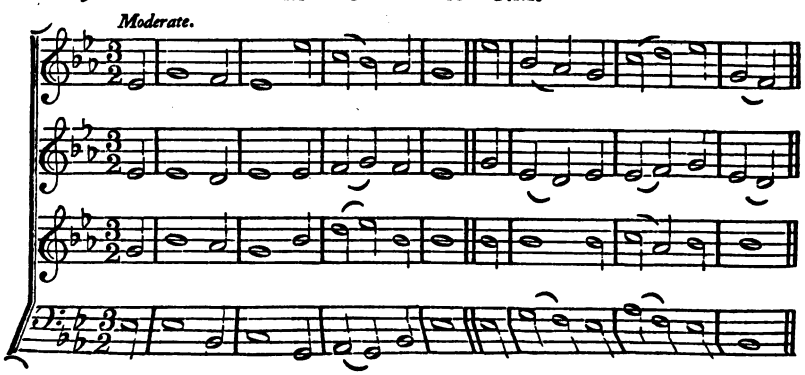
189 LUBECK.—L.M. Six lines.

Moderate.

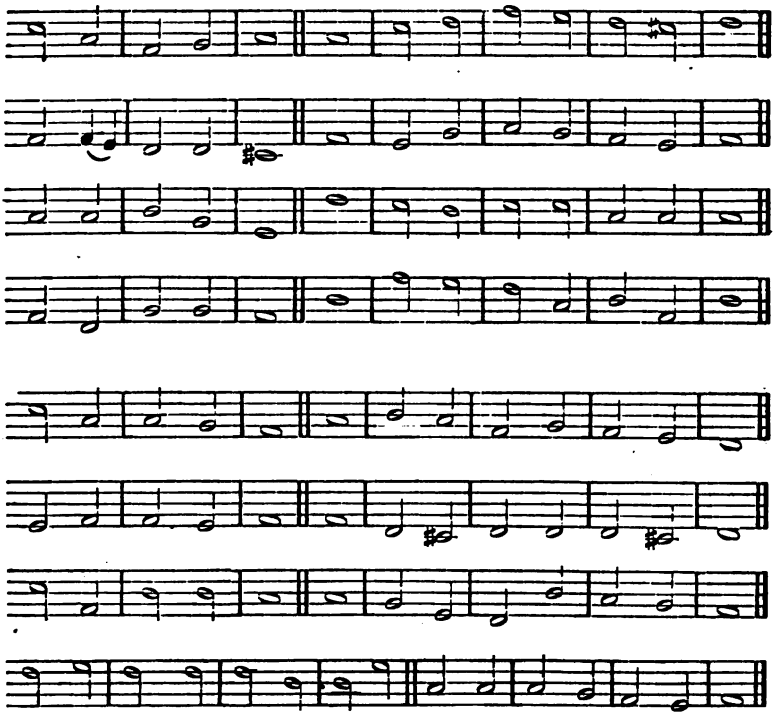


190 MANCHESTER—C.M.

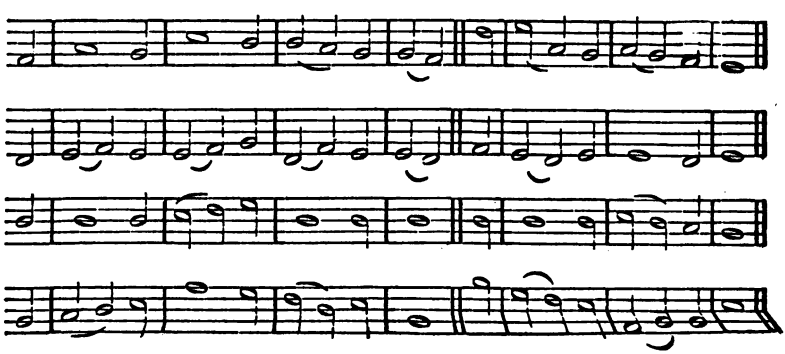
Moderate.



LUTHER, 1544.—Harmonized by MENDELSSOHN.



DR. WAINWRIGHT.



191 GOTHA.—7, 7, 7, 7, 7, 7.

Calm and Slow.

Son of God, to Thee I cry; By the ho - ly

Son of God, to Thee I cry; By the ho - ly

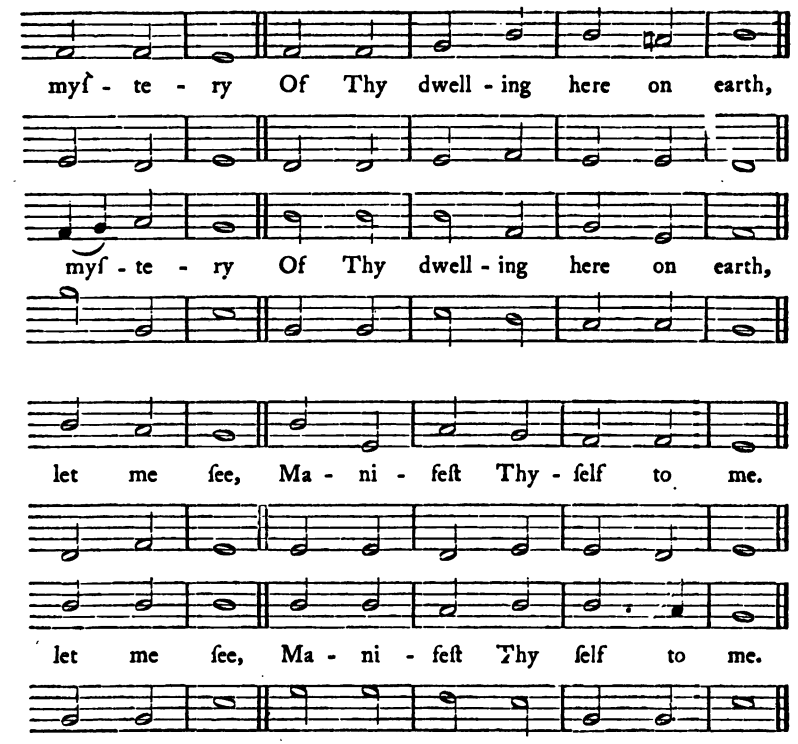
By Thy pure and ho - ly birth, Lord, Thy pre - ſence

By Thy pure and ho - ly birth, Lord, Thy pre - ſence

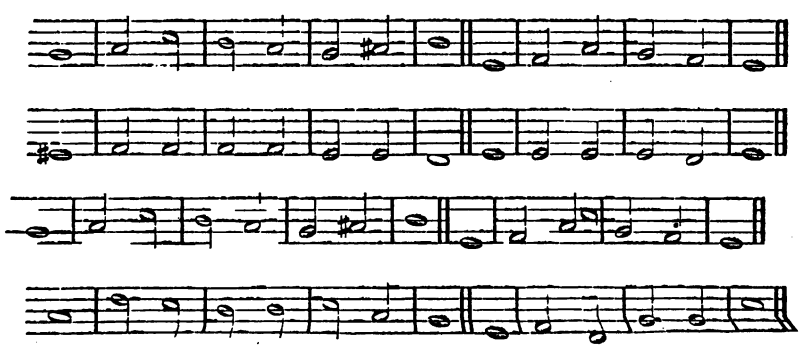
192 POTSDAM.—S.M.

Moderate.

German Chorale.

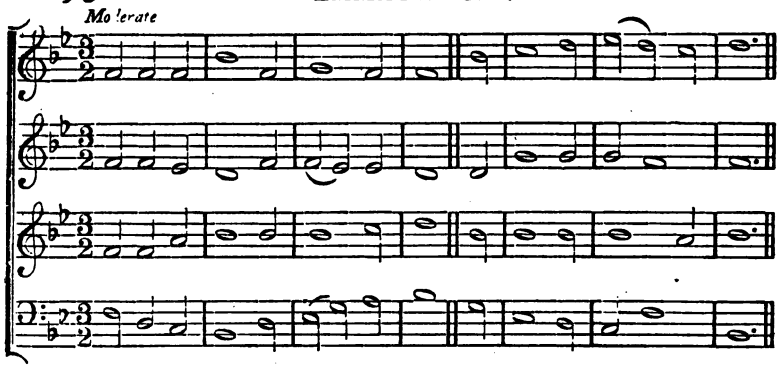


From Bach.



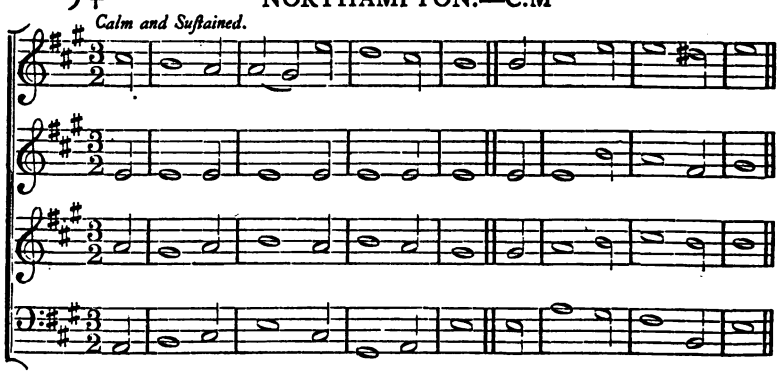
193 EMMAUS.—C.M.

Moderate



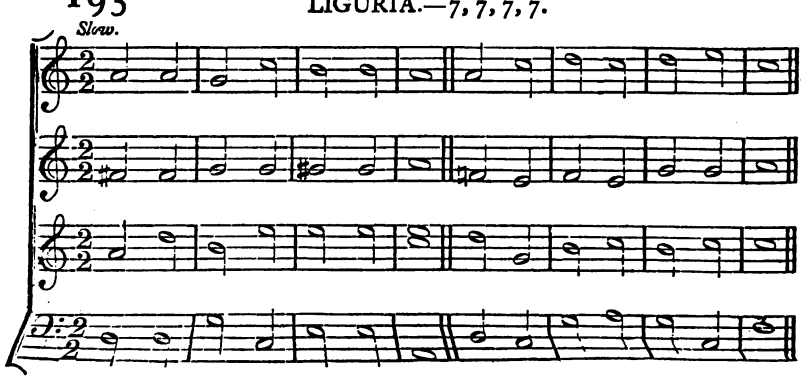
194 NORTHAMPTON.—C.M

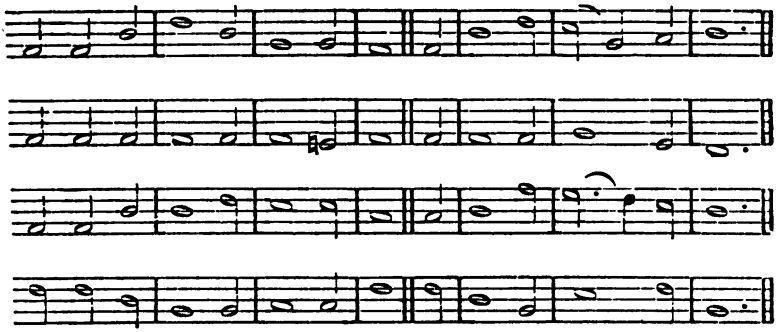
Calm and Sustained.



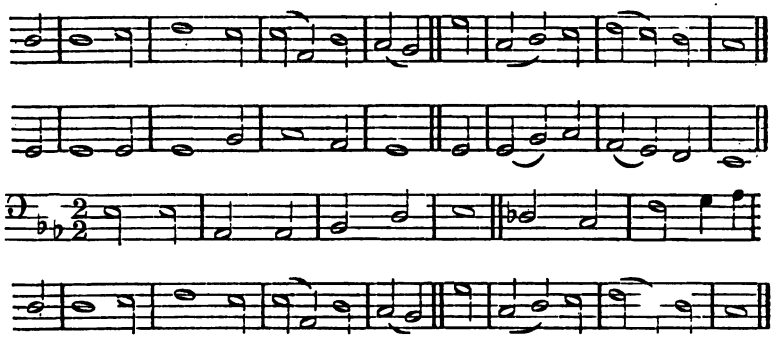
195 LIGURIA.—7, 7, 7, 7.

Slow.

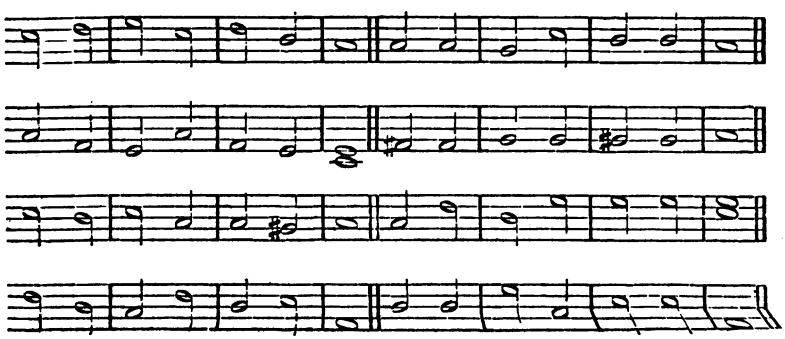




DR. CROFT.



AMBROSE.



196 HAMBURGH.—8, 7, 8, 7, 8, 8, 7, 7.

Slow.

Man of ſorrows, and acquainted With our griefs, what ſhall we ſay?

Man of ſorrows, and acquainted With our griefs, what ſhall we ſay?

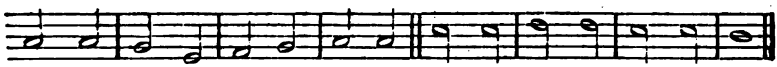
Had I ſeen Thee cloth'd in weakneſs, Bearing our reproach with meekneſs,

Had I ſeen Thee cloth'd in weakneſs, Bearing our reproach with meekneſs,

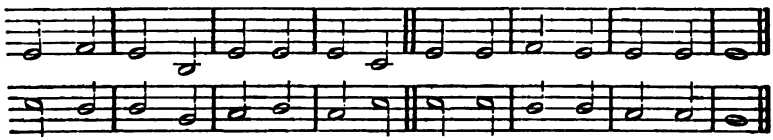
197 HAARLEM.—L.M.

Moderate.

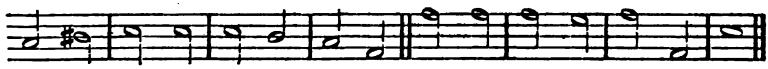
J. Schop, 1640.

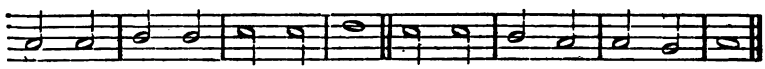


Never language yet hath painted All the woes that on Thee lay.

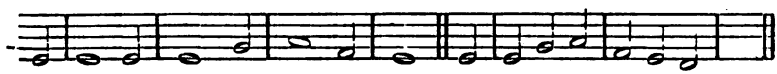


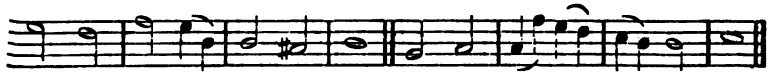
Never language yet hath painted All the woes that on Thee lay.



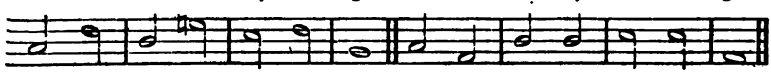


To at - tend Thee day and night Would have been my heart's de - light.

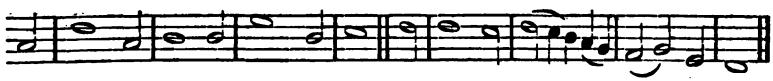


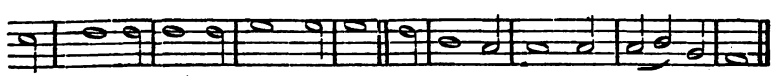


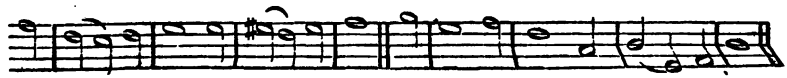
To at - tend Thee day and night Would have been my heart's de - light.



Handel.

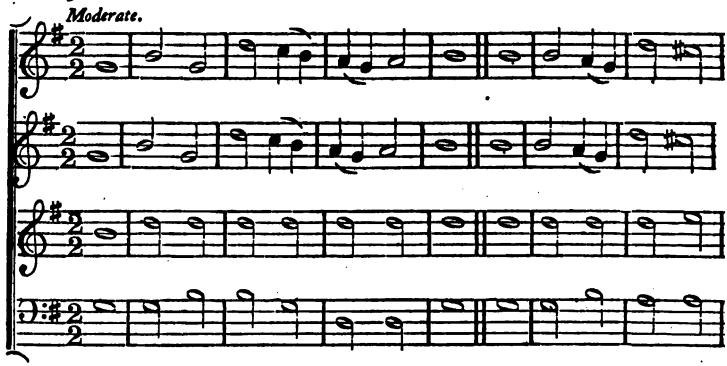






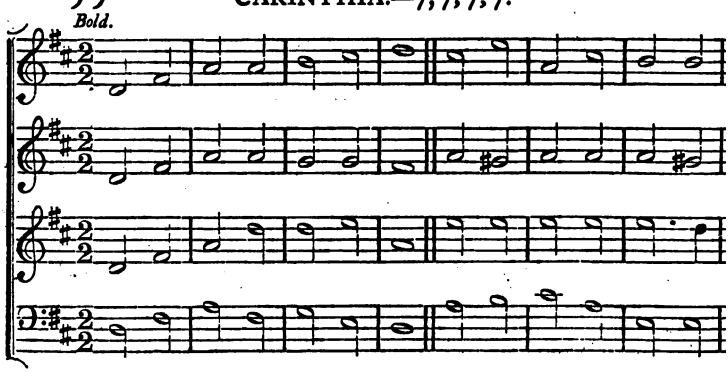
198 CASTOR.—C.M.

Moderate.



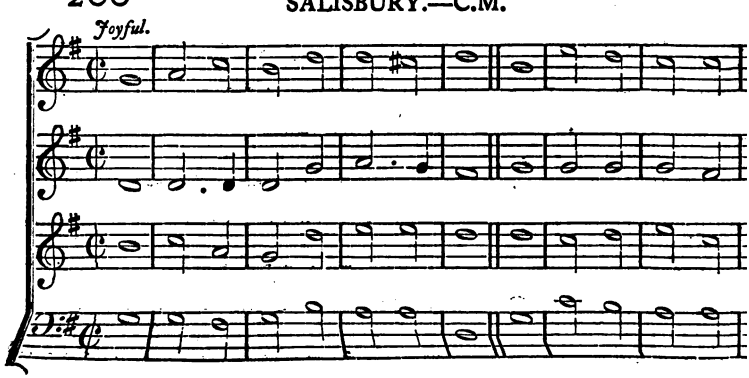
199 CARINTHIA.—7, 7, 7, 7.

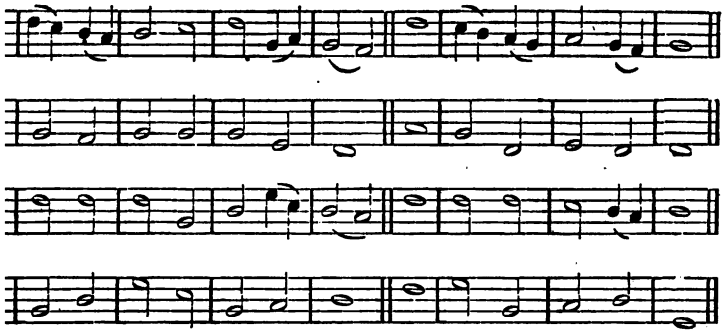
Bold.



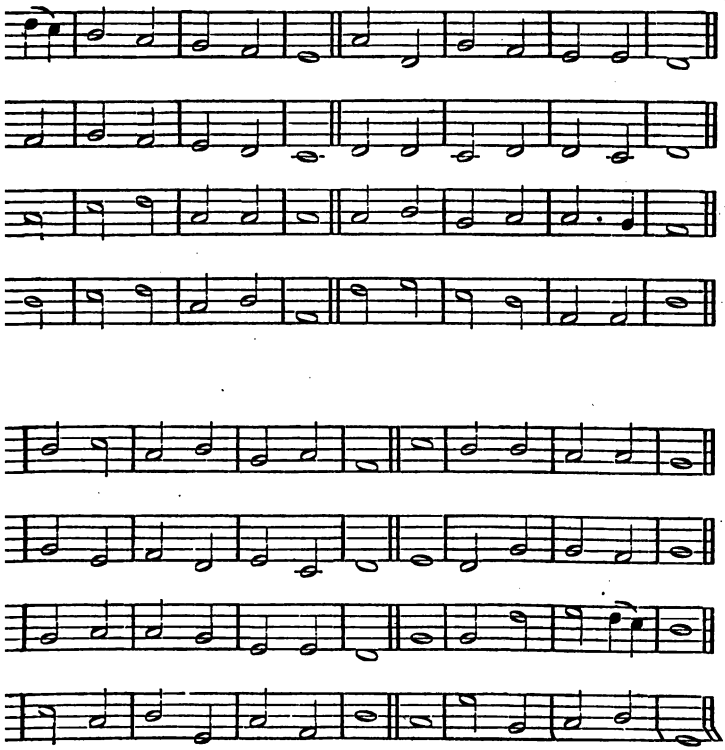
200 SALISBURY.—C.M.

Joyful.



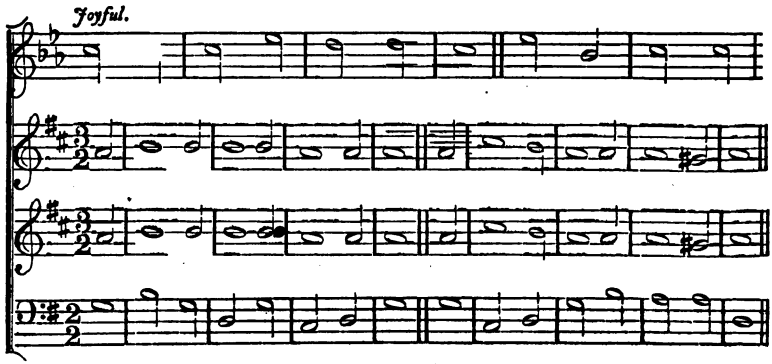


Freylinghauſen's Geſangbuch, 1704.



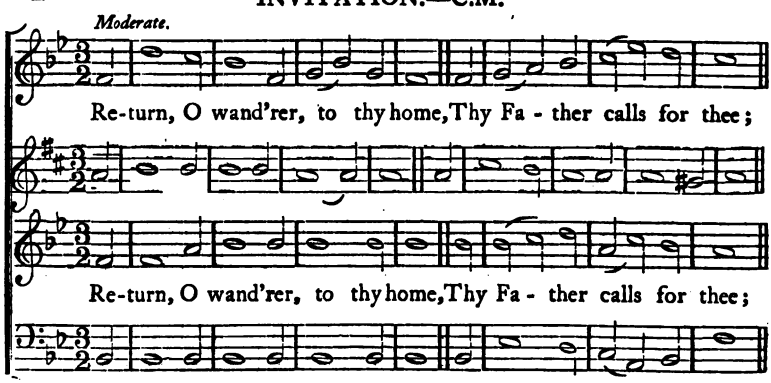
201 PHILADELPHIA.—L.M.

Joyful.



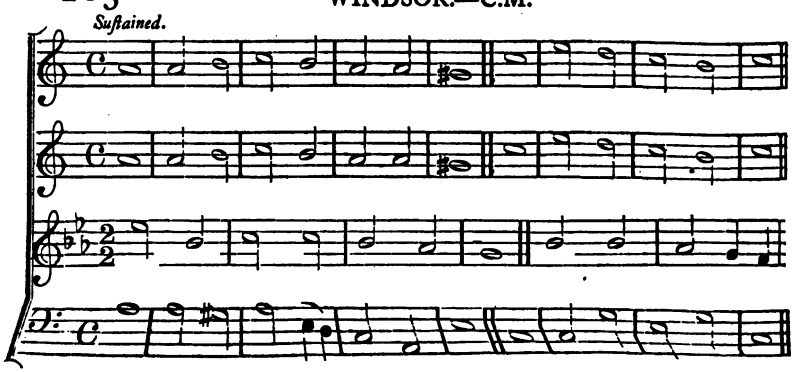
202 INVITATION.—C.M.

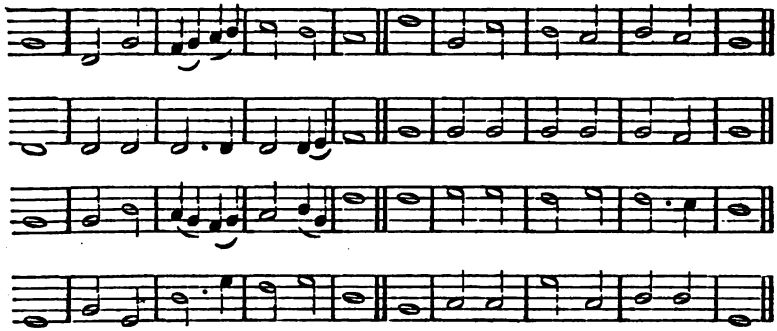
Moderate.

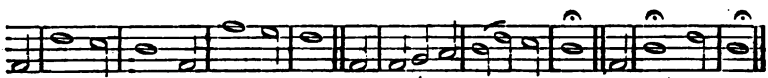


203 WINDSOR.—C.M.

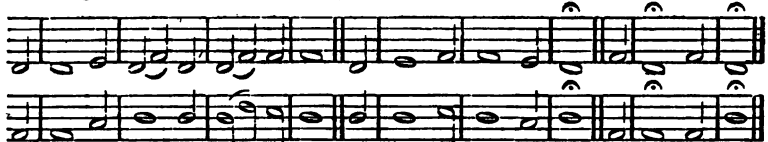
Sustained.



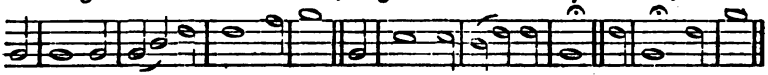




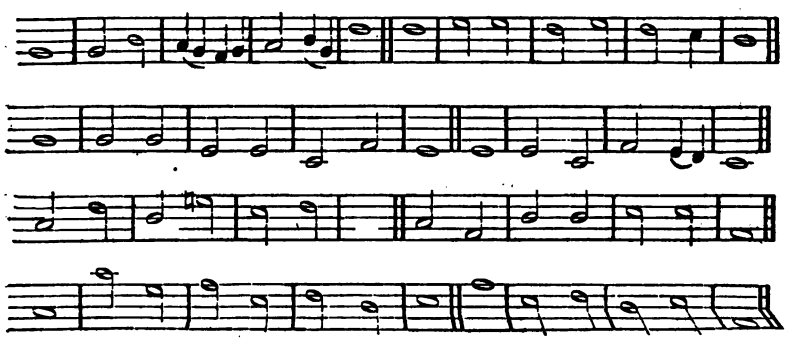
No longer now an ex - ile roam, In guilt and mi - se - ry. Return, return.



No longer now an ex - ile roam, In guilt and mi - se - ry. Return, return.

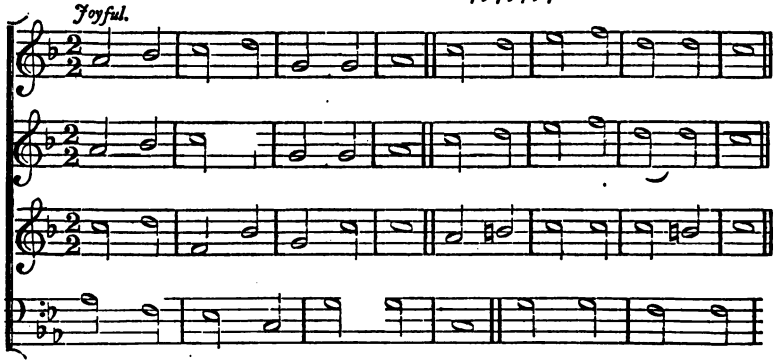


Este's Psalter, 1594.



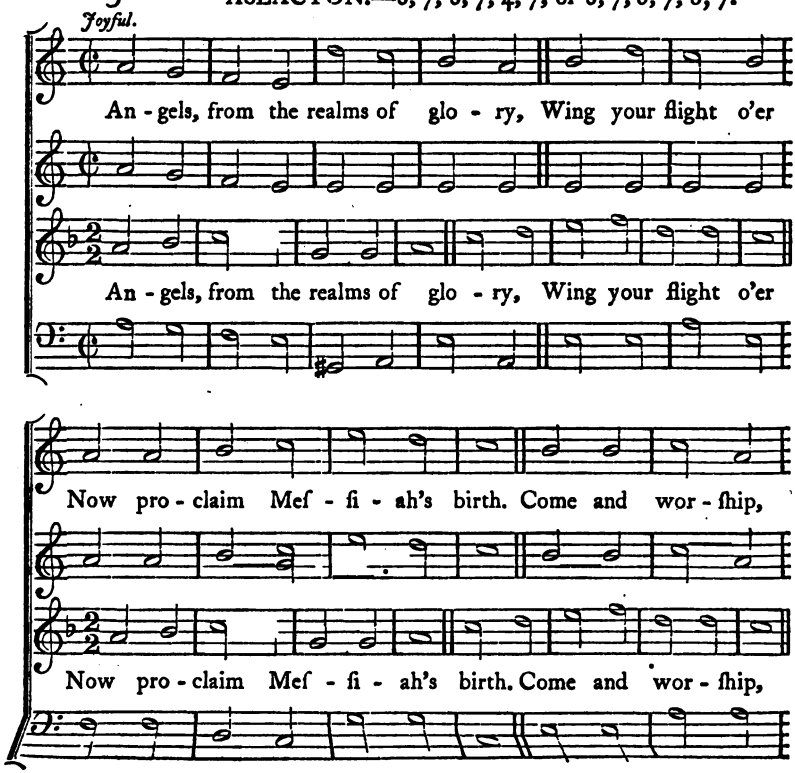
204 SOUTHMINSTER.—7, 7, 7, 7.

Joyful.

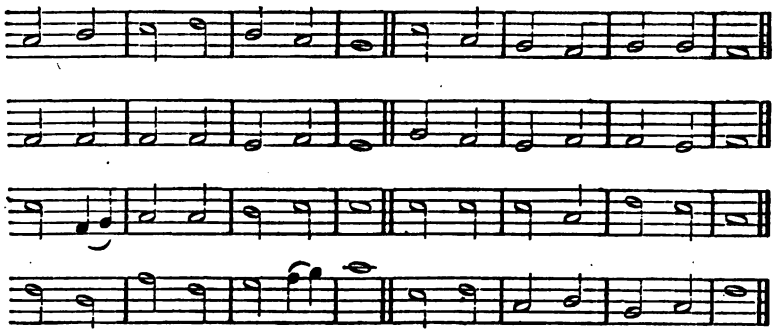


205 ASLACTON.—8, 7, 8, 7, 4, 7, or 8, 7, 8, 7, 8, 7.

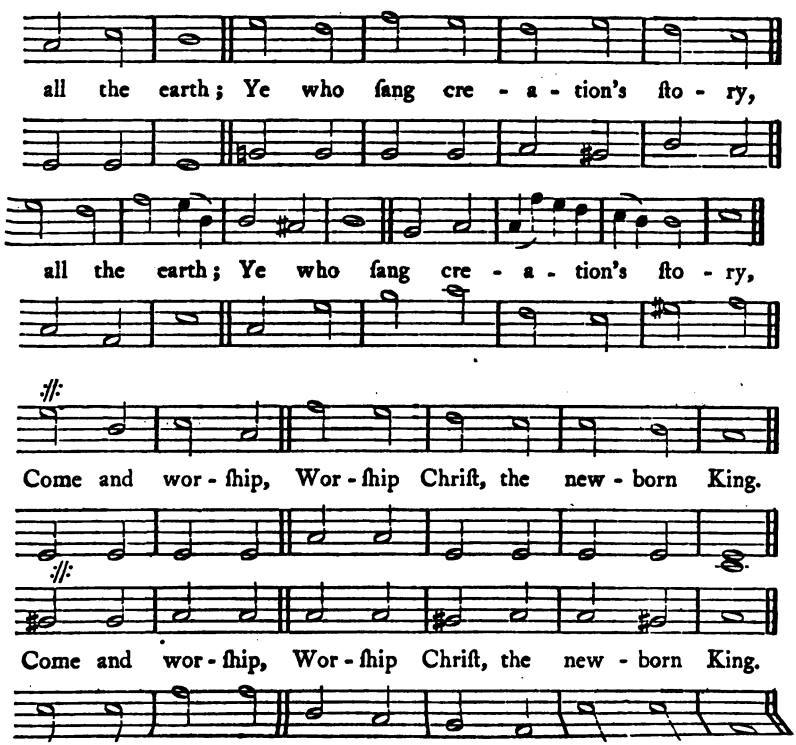
Joyful.



ORLANDO GIBBONS.



DR. GAUNTLETT.



206 ARNSBERG.—8, 8, 7, 8, 8, 7.

Joyful.

Praiſe Je - ho - vah! bow be - fore Him; O be joy - ful,

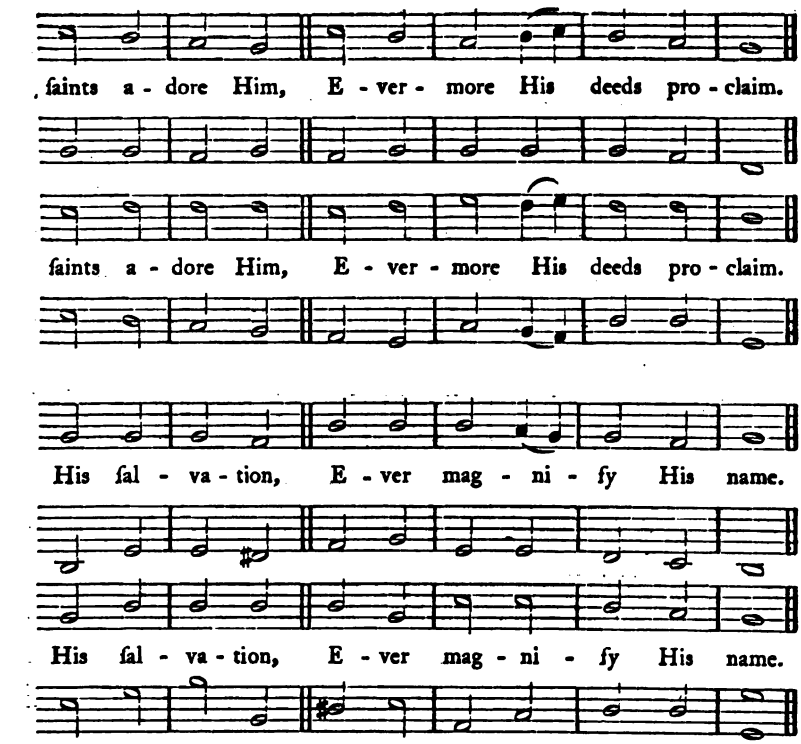
Praiſe Je - ho - vah! bow be - fore Him; O be joy - ful,

He is migh - ty in cre - a - tion, He is good in

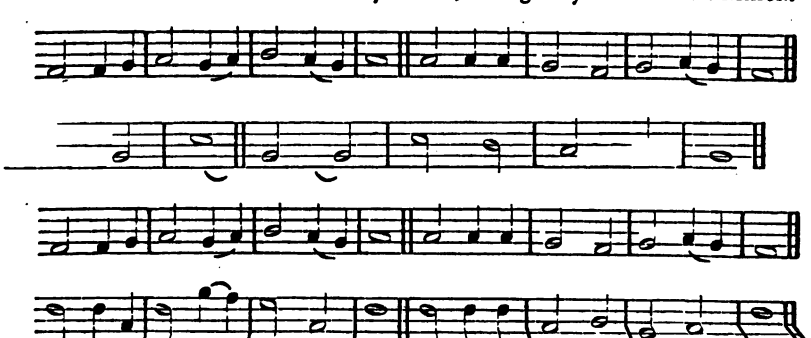
He is migh - ty in cre - a - tion, He is good in

207 BOSTON.—L.M.

Moderate.

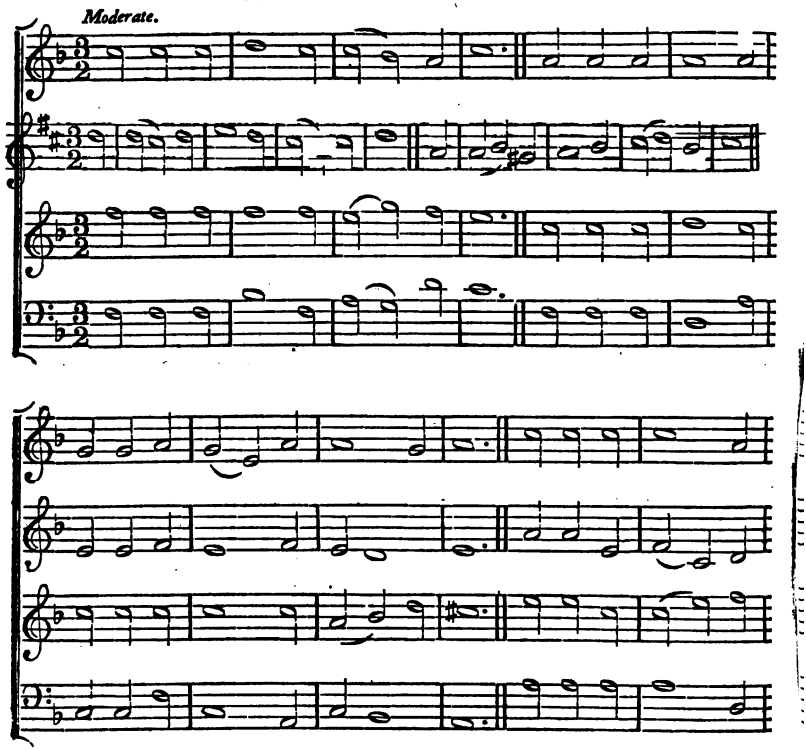


Early Italian, arranged by DR. LOWELL MASON.



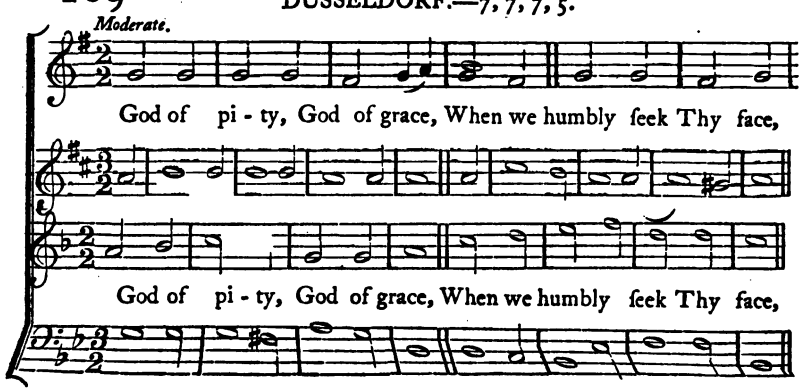
208 PALESTRINA.—L.M. Six lines.

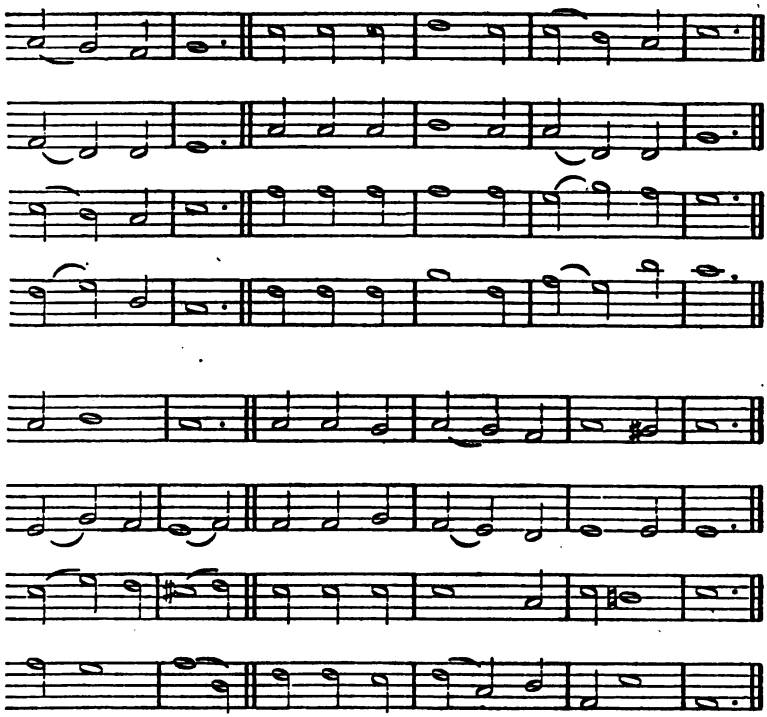
Moderate.



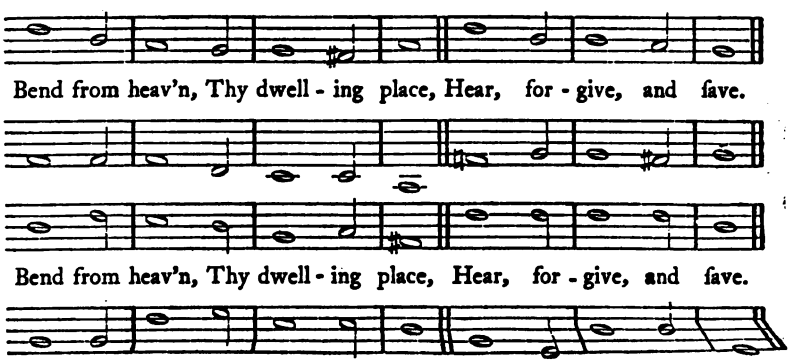
209 DUSSELDORF.—7, 7, 7, 5.

Moderate.



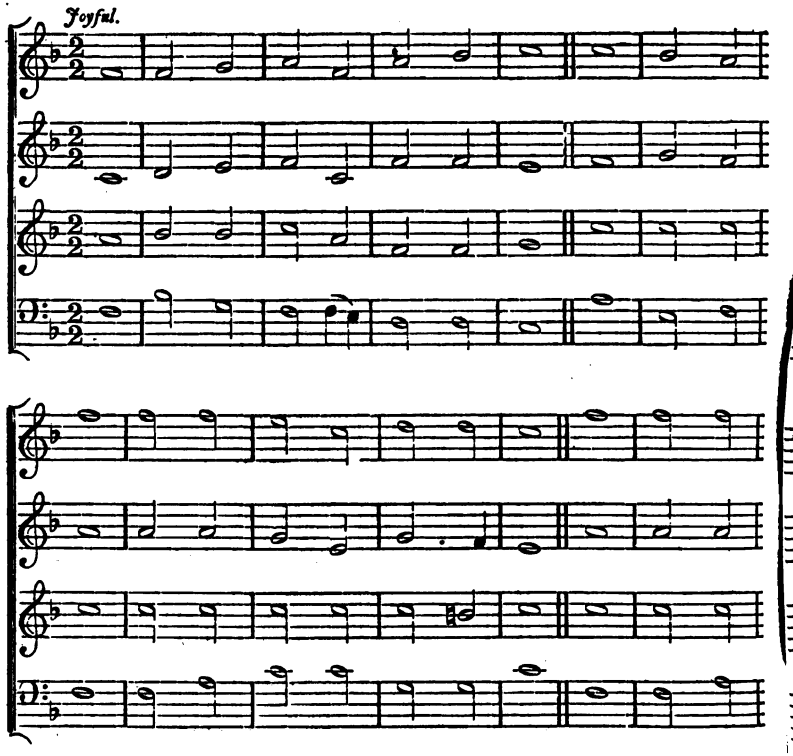


J. CRÜGER, 1660.



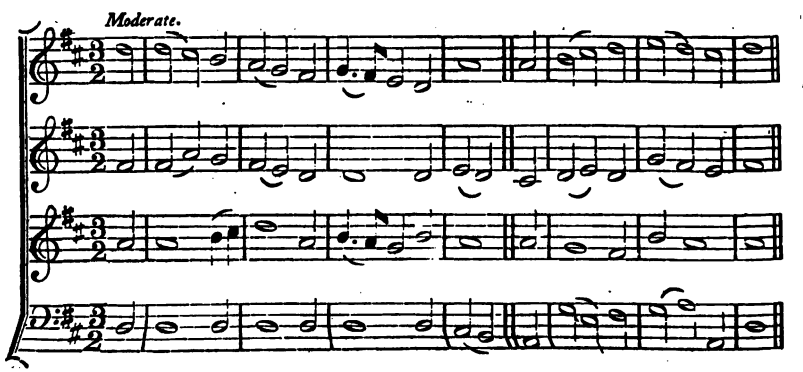
210 LUCERNE.—8, 8, 8, 8, 8, 8.

Joyful.

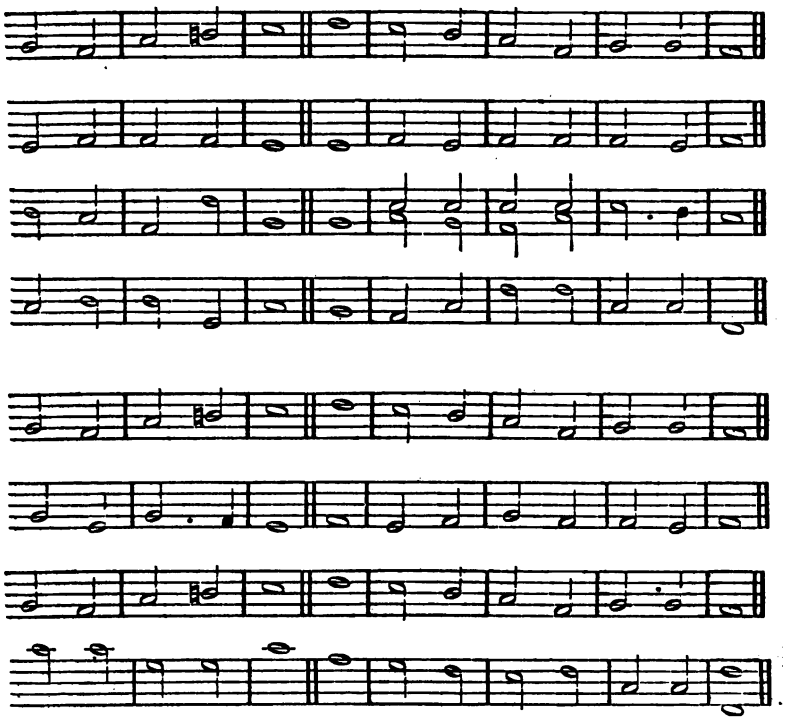


211 BEXLEY.—C.M.

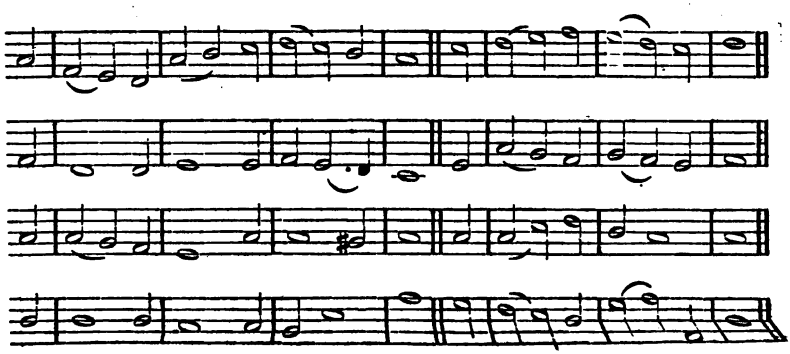
Moderate.



Strasburg Gesangbuch, 1525.

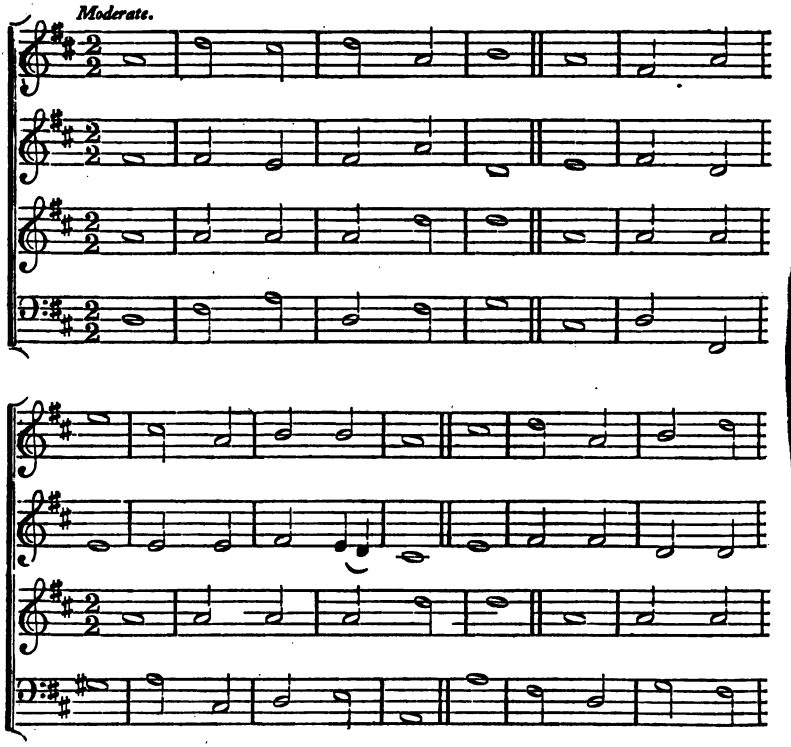


From "Sacred Harmony."



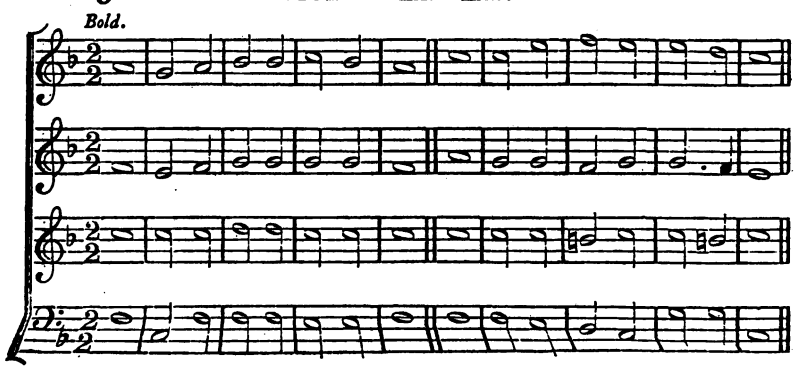
212 BURNHAM.—6, 6, 6, 6, 8. 8.

Moderate.

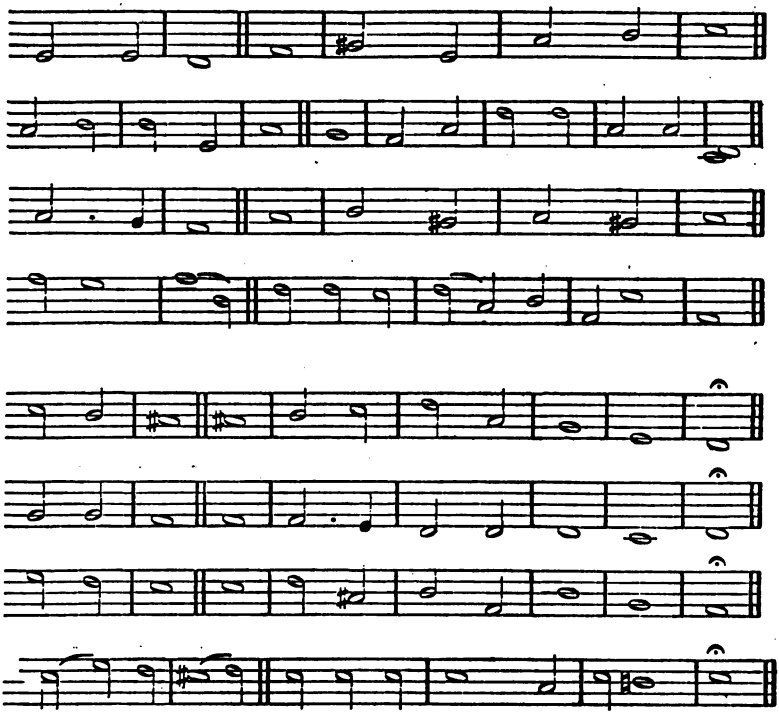


213 HOLYWELL.—L.M.

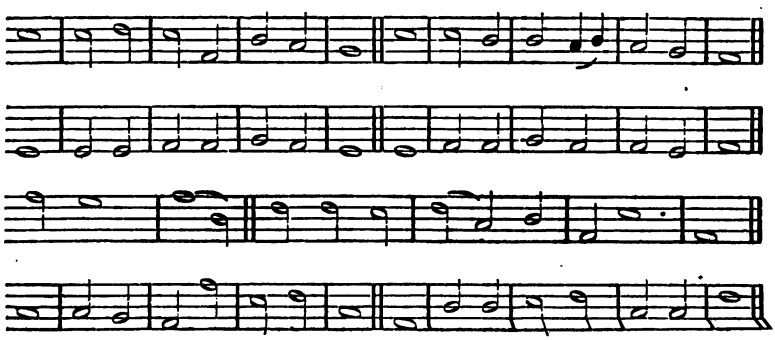
Bold.



DR. CROFT.



GLUCK.



214 LUTTERWORTH.—8, 7, 8, 7, 4, 7.

Grave.

Lo! He comes with clouds de - ſcend-ing, Once for fa-vour'd

Lo! He comes with clouds de - ſcend-ing, Once for fa-vour'd

Swell the tri - umph of His train. Hal - le - lu - jah,

Swell the tri - umph of His train. Hal - le - lu - jah,

215 MILES' LANE.—C.M.

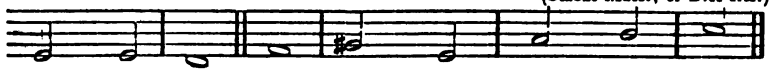
Bold.

All hail the pow'r of Je - ſu's name, Let an - gels proſtrate fall; Bring forth the

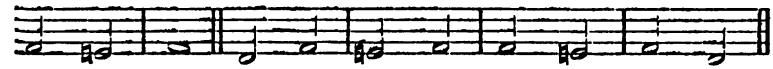
All hail the pow'r of Je - ſu's name, Let an - gels proſtrate fall; Bring forth the

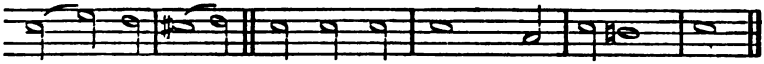
Ancient Melody.

(Stabat Mater, or Dies Iræ.)

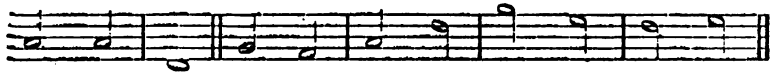


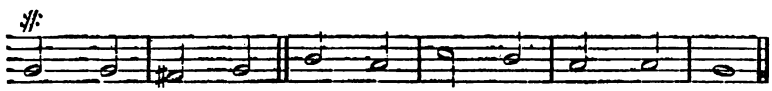
ſin - ners ſlain; Thouſand, thou - ſand ſaints at - tend - ing,



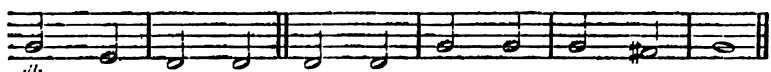


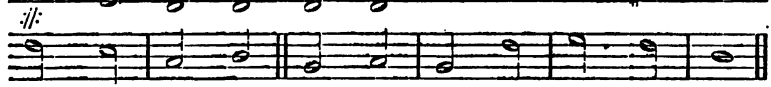
ſin - ners ſlain; Thouſand, thou - ſand ſaints at - tend - ing,





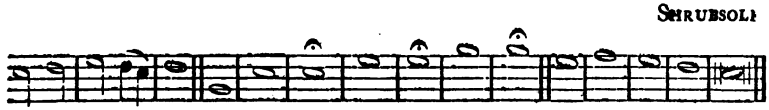
Hal - le - lu - jah, Je - ſus comes, and comes to reign.



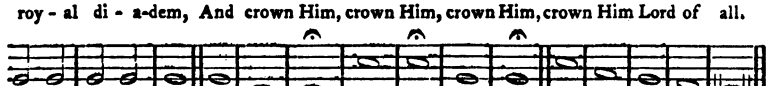


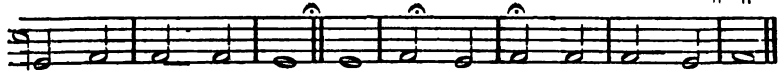
Hal - le - lu - jah, Je - ſus comes, and comes to reign.

SHRUBSOLE.

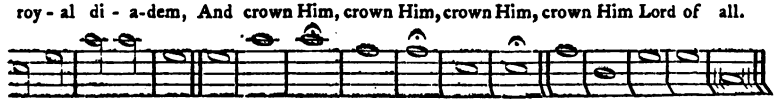


roy - al di - a-dem, And crown Him, crown Him, crown Him, crown Him Lord of all.



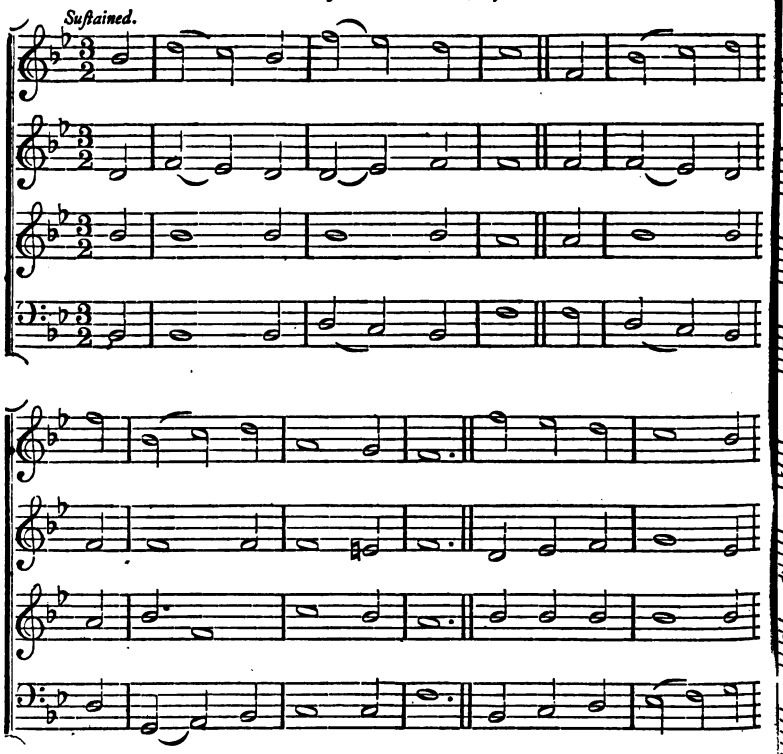


roy - al di - a-dem, And crown Him, crown Him, crown Him, crown Him Lord of all.



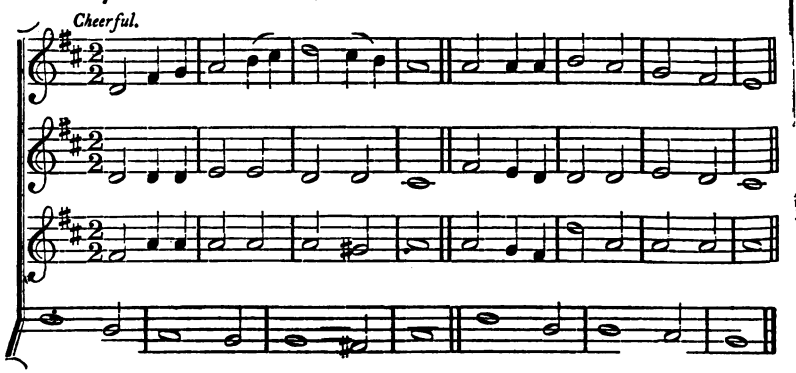
216 ST. JOHN.—6, 6, 6, 6, 8, 8.

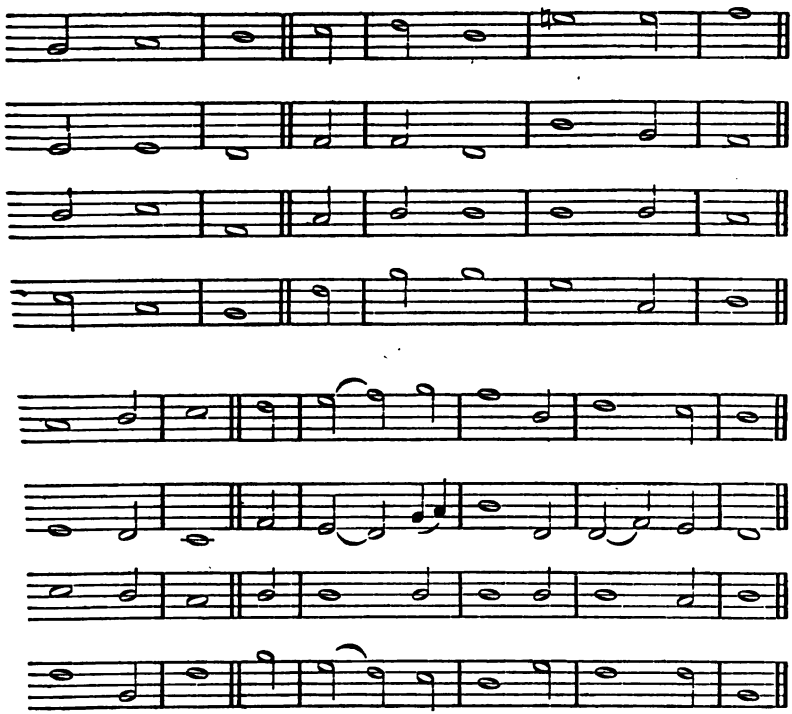
Sustained.



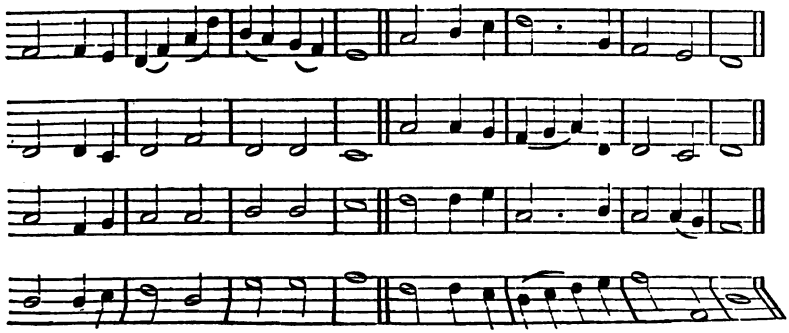
217 HONITON.—L.M.

Cheerful.



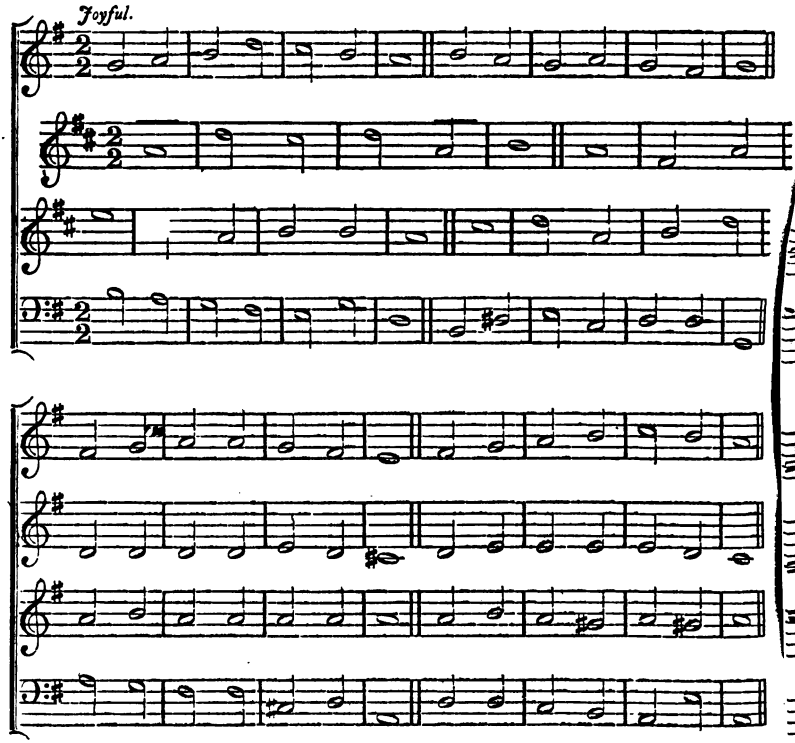


REEVE.



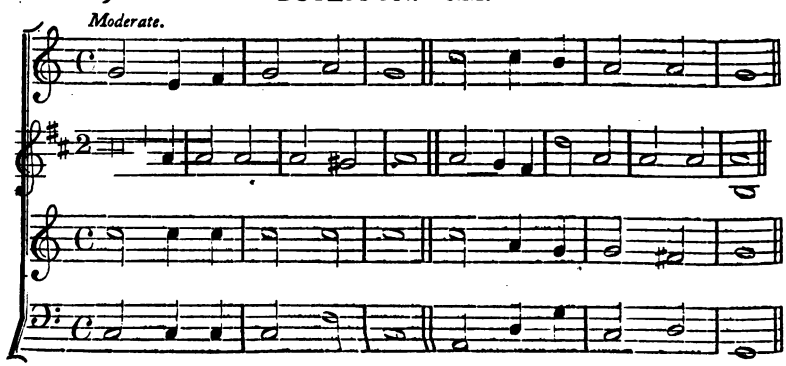
218 CASSELL.—7, 7, 7, 7, 7, 7, 7, 7.

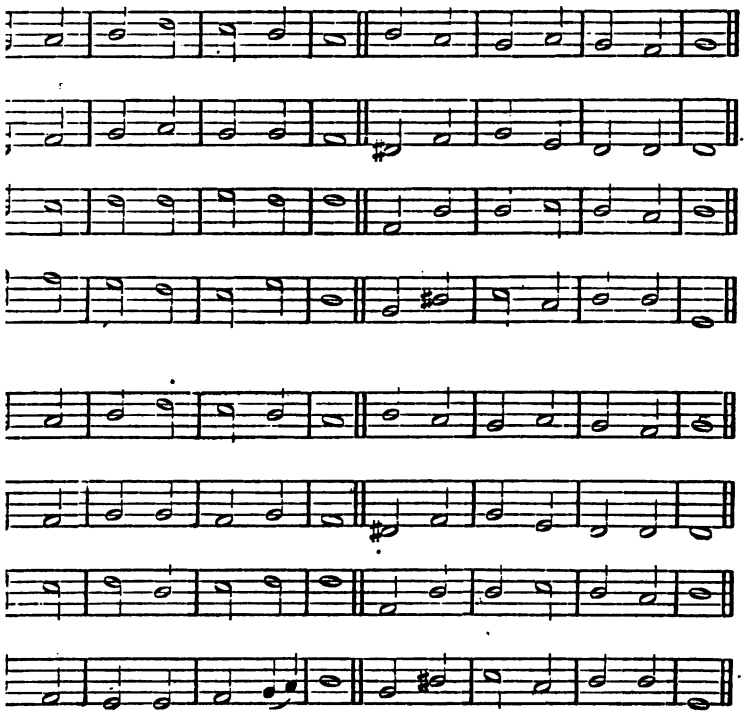
Joyful.



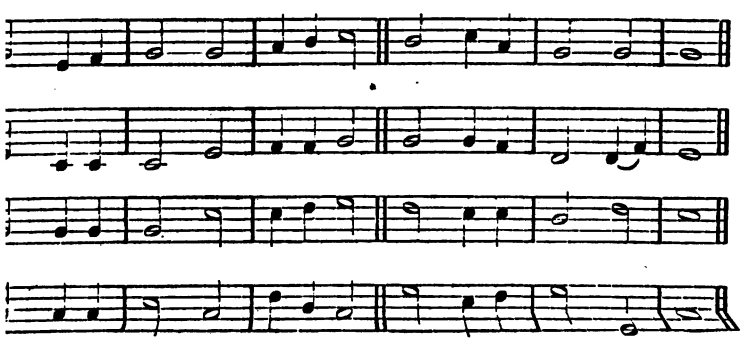
219 BOYLSTON.—S.M.

Moderate.





DR. LOWELL MASON.



220 LALEHAM.—6, 4, 6, 4, 6, 6, 4.

Slow and sustained. *sf*

1. Near - er, my God, to Thee, Near - er to Thee,

sf

2. Though like a wan - der - er, Day - light all gone,

cres.

1. Still all my song would be, Near - er, my God, to Thee,

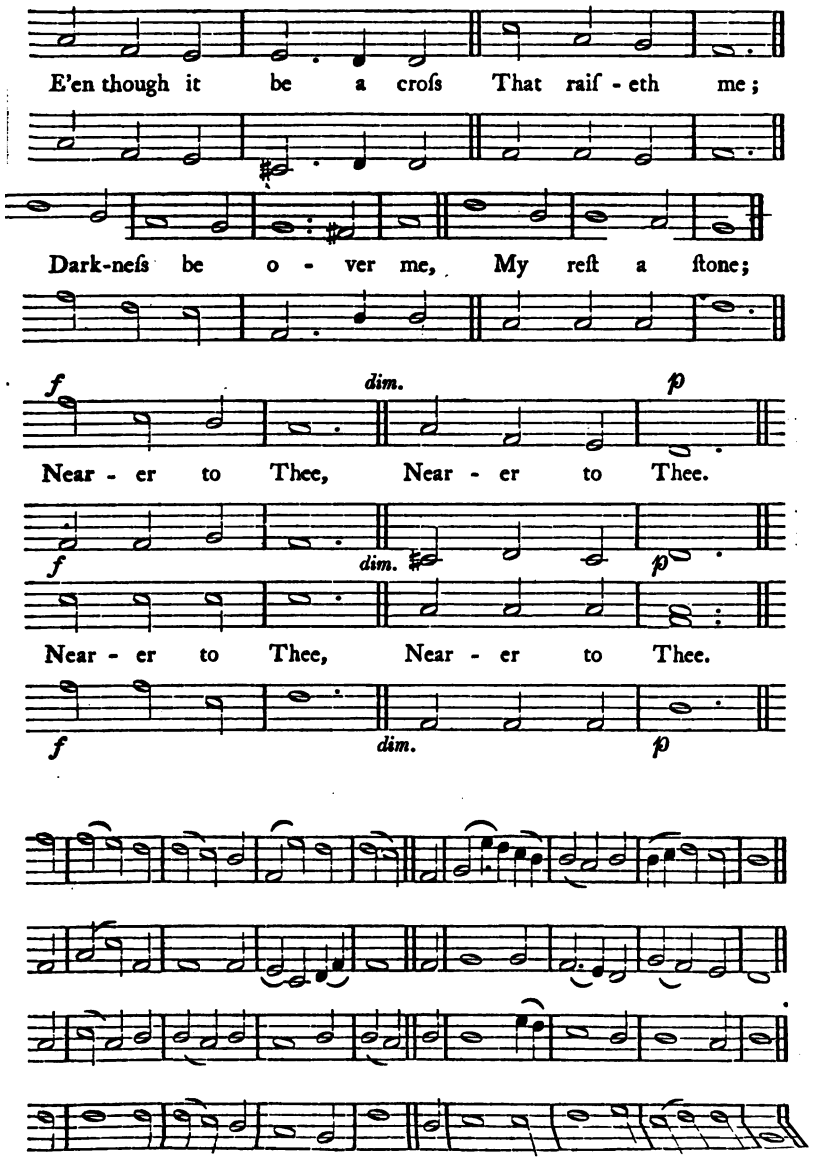
2. Yet in my dreams I'd be Near - er, my God, to Thee,

cres.

221 PYRTON.—L.M.

Bold.

Dr. Gauntlett.—From the St. Mark's Tune Book.



222 SHILOH.—7, 6, 7, 6, 7, 6, 7, 6.

Cheerful.

Lord of the vast cre - a - tion, Sup-port of worlds unknown,

Lord of the vast cre - a - tion, Sup-port of worlds unknown,

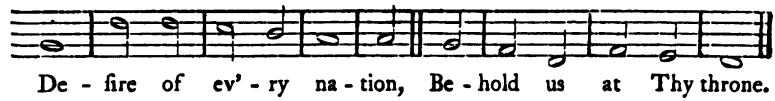
We come for mer - cy cry - ing, Thro' Thine a - ton - ing blood.

We come for mer - cy cry - ing, Thro' Thine a - ton - ing blood.

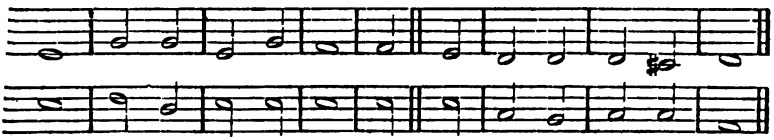
223 MAMRE.—L.M.

Bold.

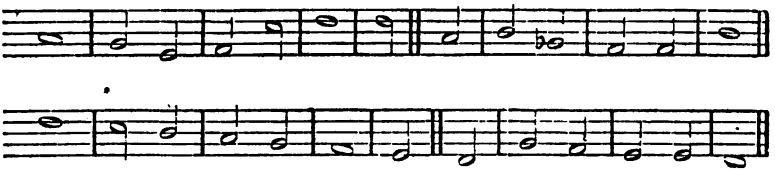
GOUDIMEL.



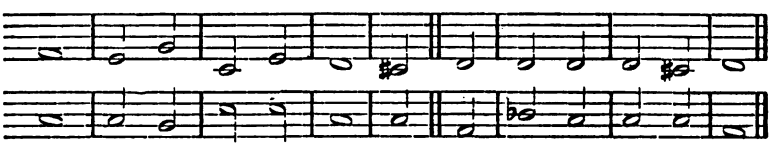
De - ſire of ev' - ry na - tion, Be - hold us at Thy throne.



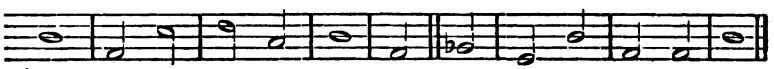
De - ſire of ev' - ry na - tion, Be - hold us at Thy throne.



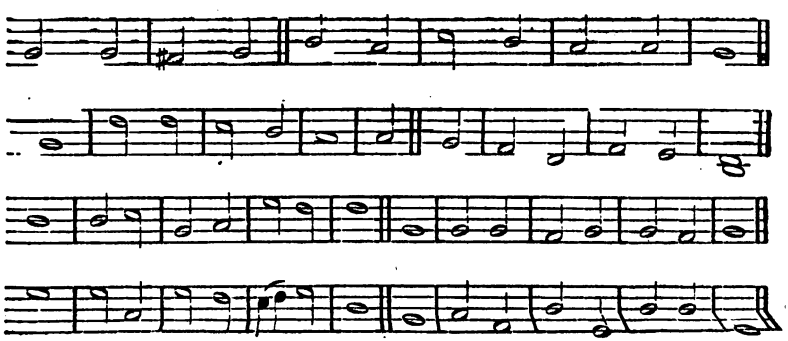
And on Thy grace re - ly - ing, We ſeek each promiſed good.



And on Thy grace re - ly - ing, We ſeek each promiſed good.



From HANDEL.



224 BONCHURCH.—8 lines, 7s. and 6s.

Joyful.

Hail to the Lord's a - noint - ed; Great David's great-er Son!

Hail to the Lord's a - noint - ed; Great David's great-er Son!

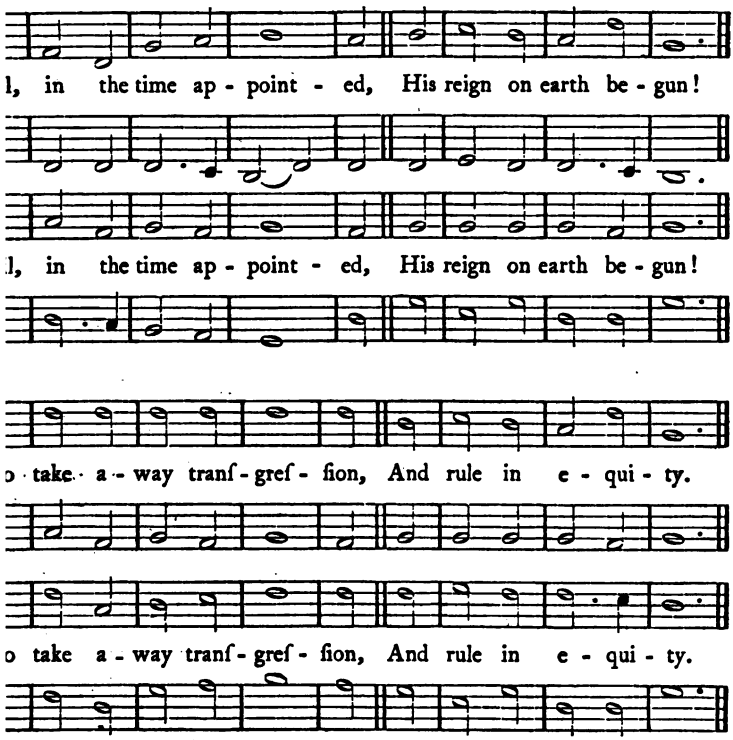
He comes to break op - pres - sion, To set the cap-tive free;

He comes to break op - pres - sion, To set the cap-tive free;

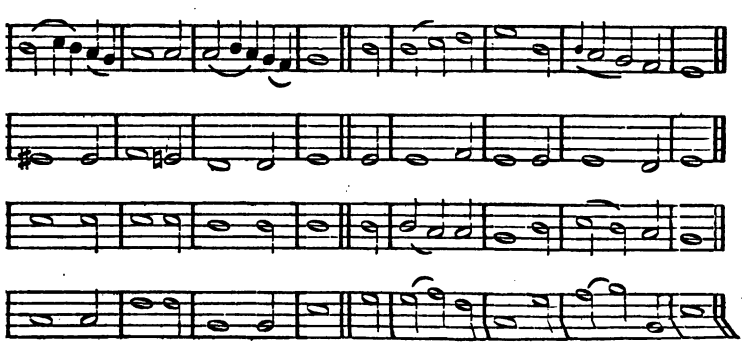
225 DOVERSDALE.—L.M.

Moderate.

BEETHOVEN.



STANLEY.



226 KING'S COLLEGE.—6, 6, 6, 6, 8, 8.

Joyous.

Lord of the worlds a-bove, How pleasant and how fair, The dwellings of Thy love,

Lord of the worlds a-bove, How pleasant and how fair, The dwellings of Thy love,

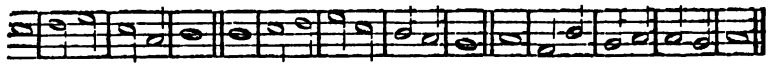
227 MULHAUSEN.— 7's.

With repose, and slowly.

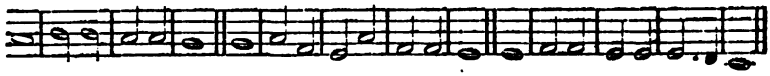
228 NORLAND.—S.M.

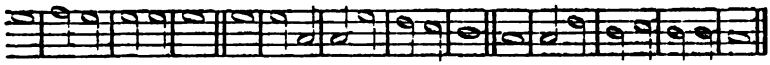
Moderate.

HENRY LAWES, 1637.

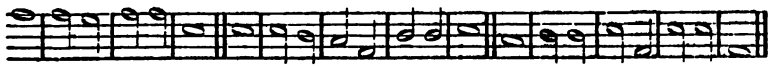


Thy earthly temples are, To Thine abode my heart aſpires With warm deſires to ſee my God.

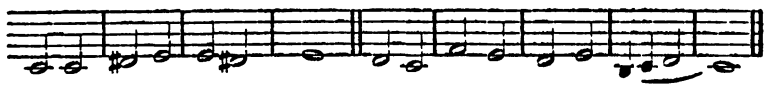


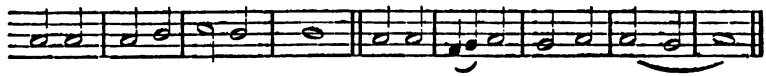


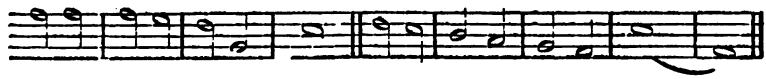
Thy earthly temples are, To Thine abode my heart aſpires With warm deſires to ſee my God.

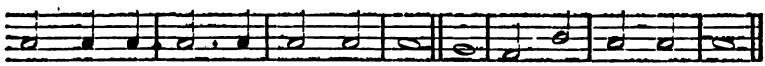


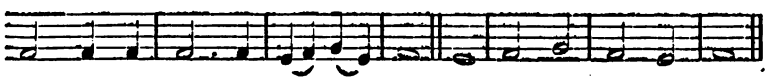
JOHN RUDOLPH AHLE, 1664.

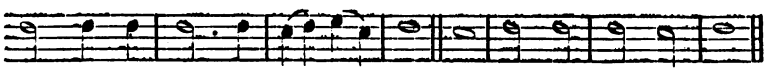


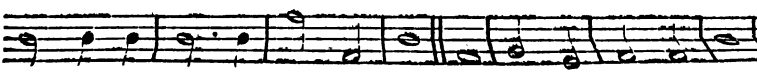






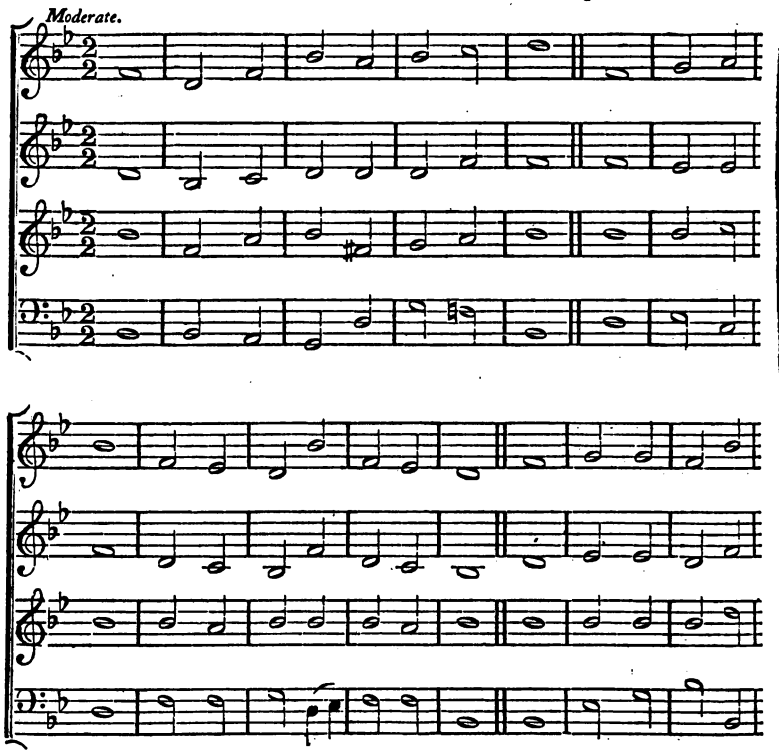






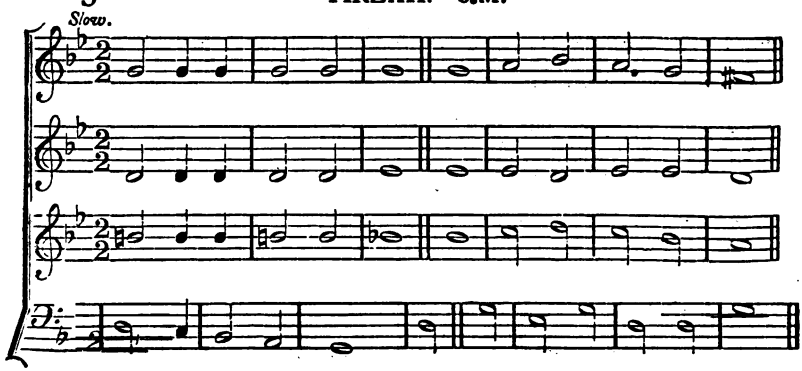
229 ZURICH.—L.M. 6 lines—Triplets. 888, 888.

Moderate.

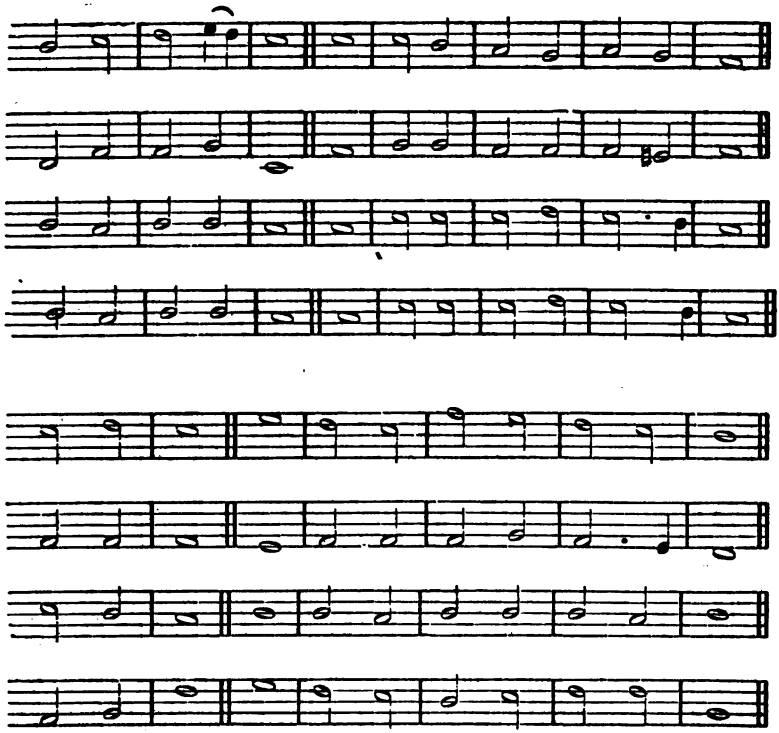


230 TIRZAH.—S.M.

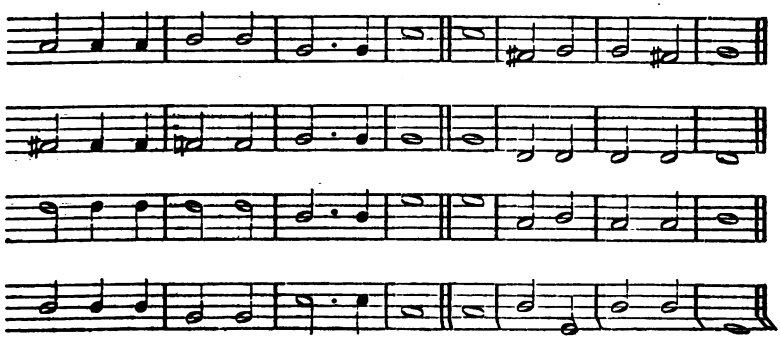
Slow.



Swift's Melody.

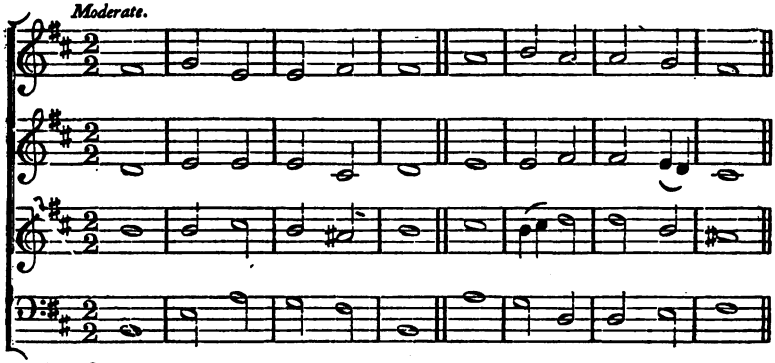


H. Purcell.



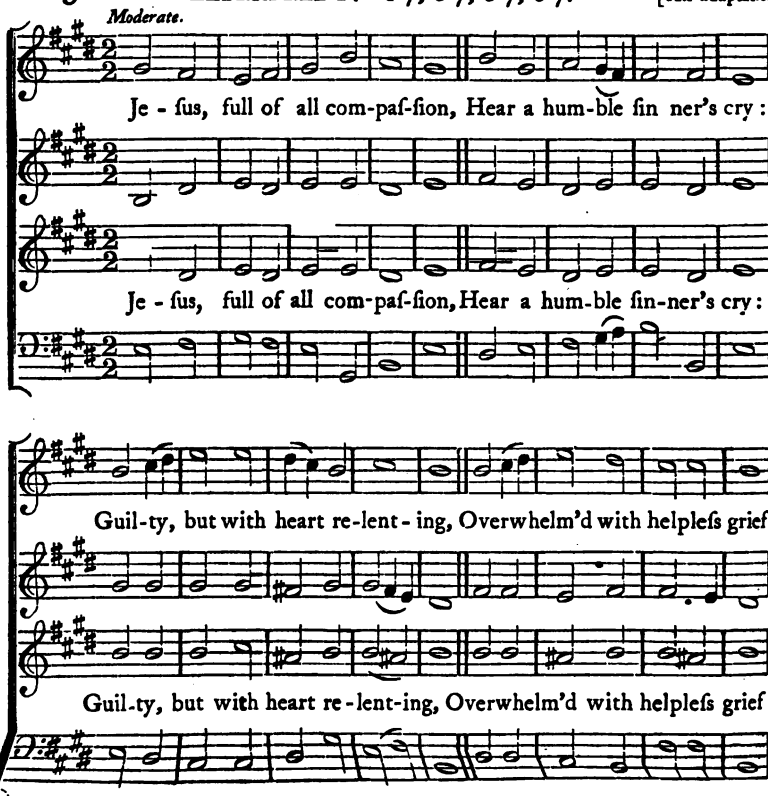
231 OXFORD.—S.M.

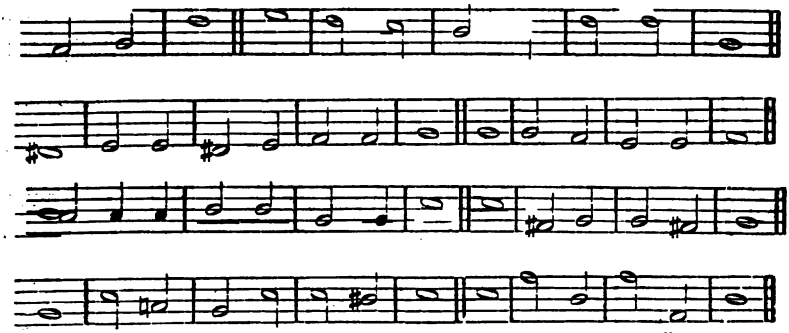
Moderate.



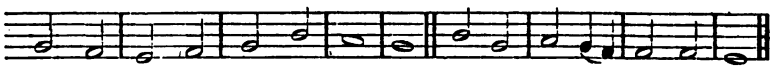
232 ELBERFELDT.—8 7, 8 7, 8 7, 8 7. [An adaptation

Moderate.

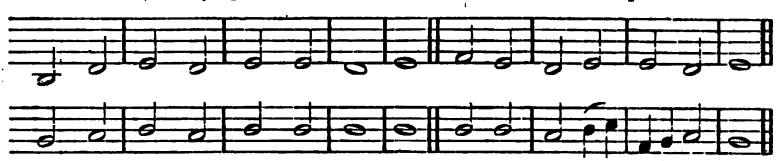




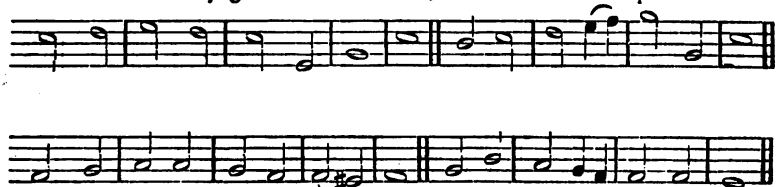
of this melody will be found in No. 178.] J. CRÜGER, 1646.



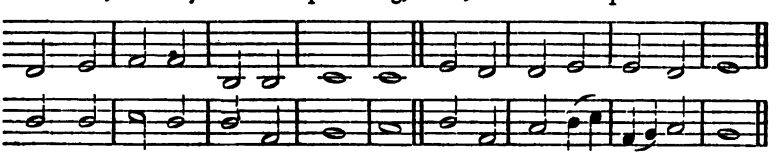
Let me ſee Thy great ſal - va - tion, Or in dark deſ - pair I die.



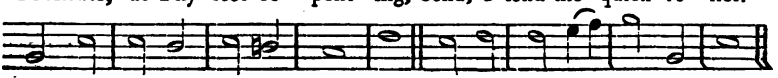
Let me ſee Thy great ſal - va - tion, Or in dark deſ - pair I die.



Proſtrate, at Thy feet re - pent - ing, Send, O ſend me quick re - lief.

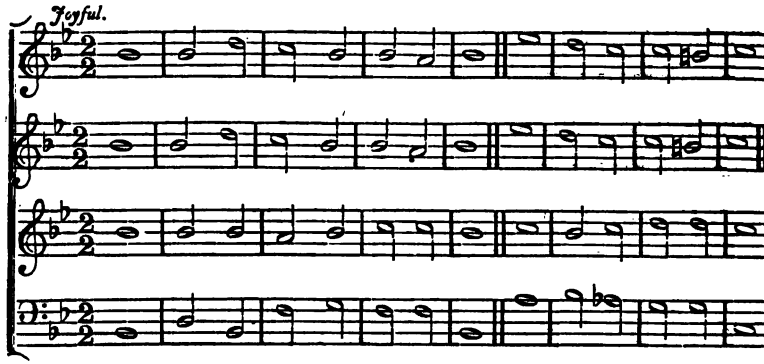


Proſtrate, at Thy feet re - pent - ing, Send, O ſend me quick re - lief.



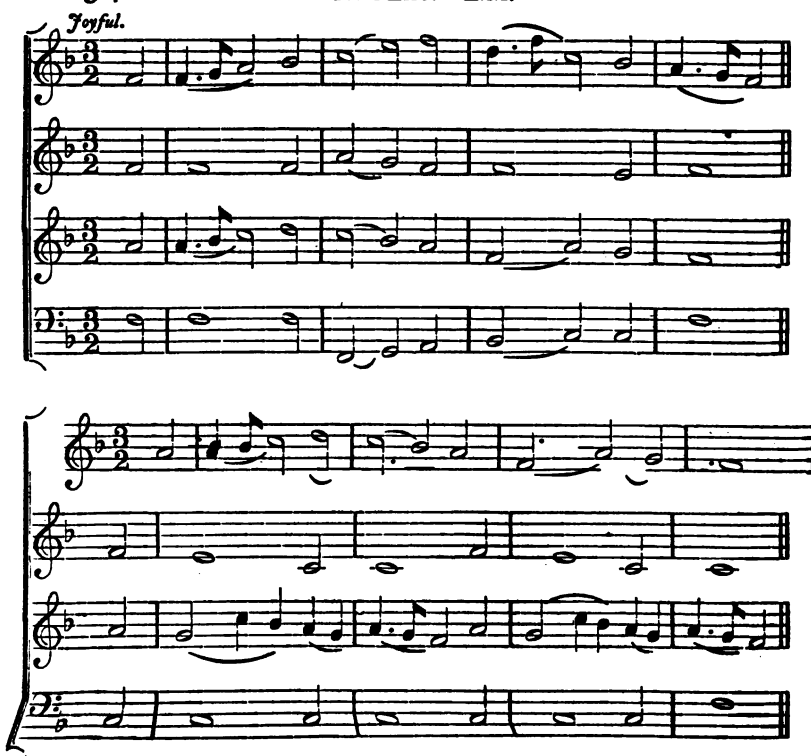
233 ABBEY.—C.M.

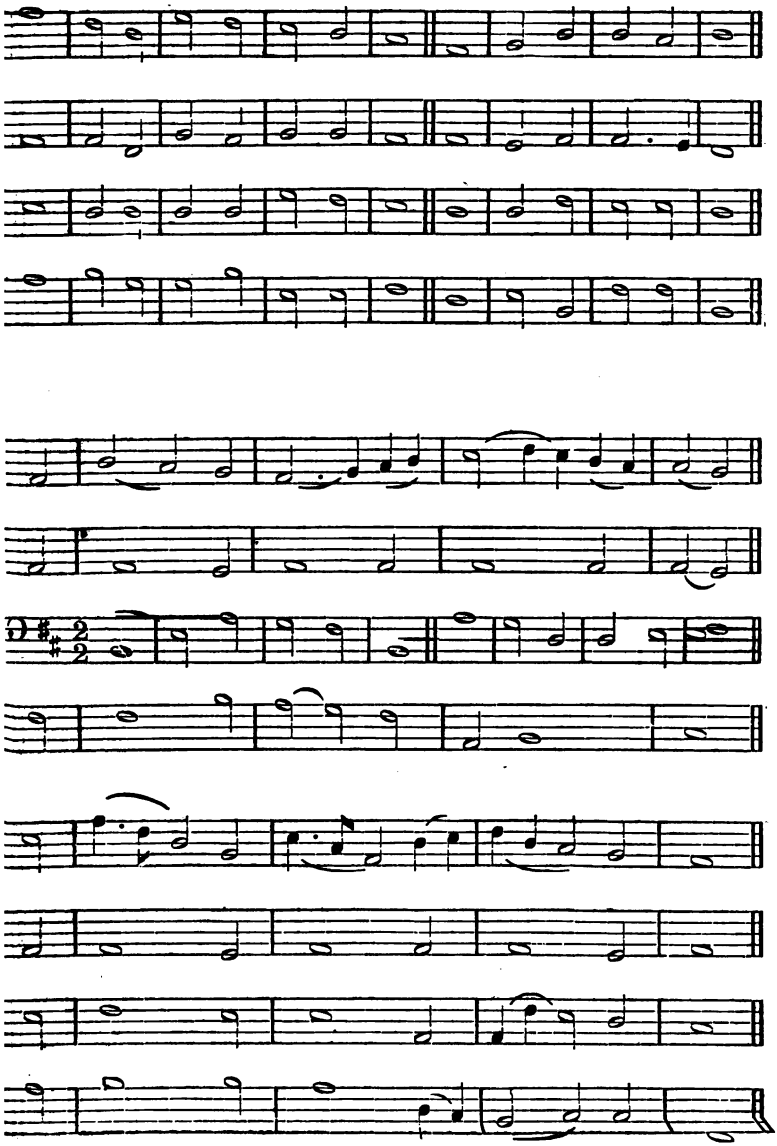
Joyful.



234 NAPLES.—L.M.

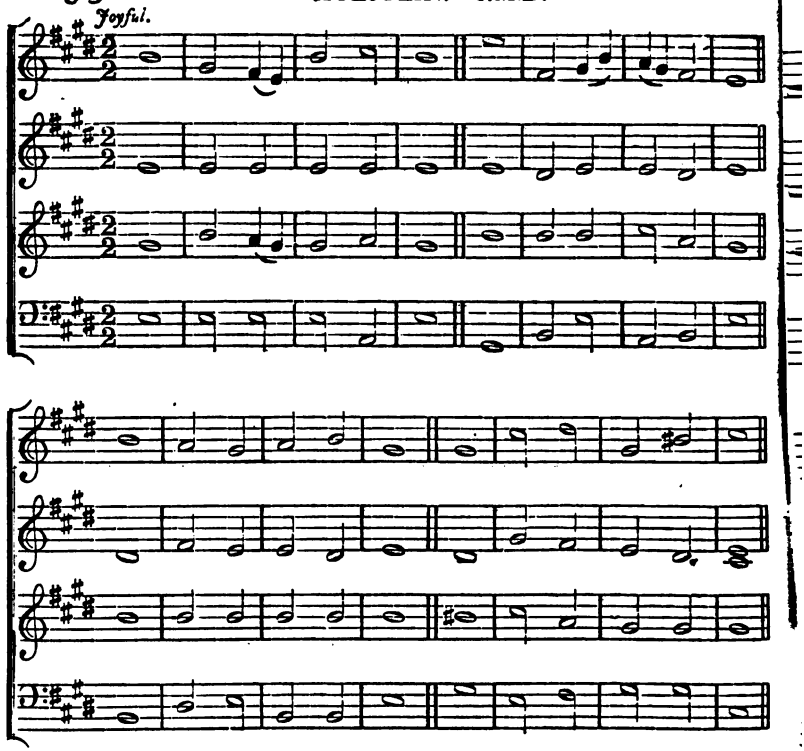
Joyful.





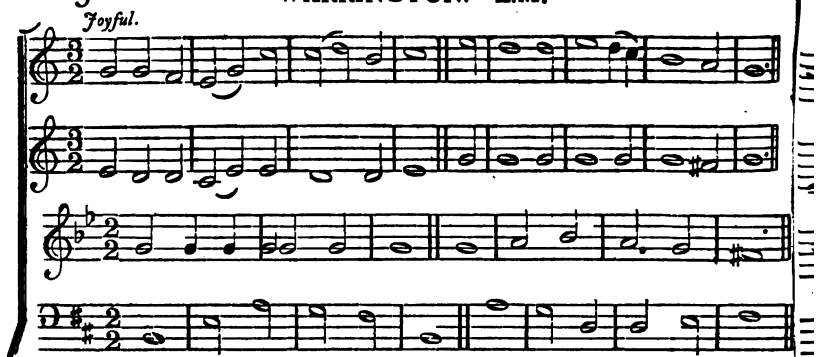
235 HOLSTEIN.—S.M.D.

Joyful.

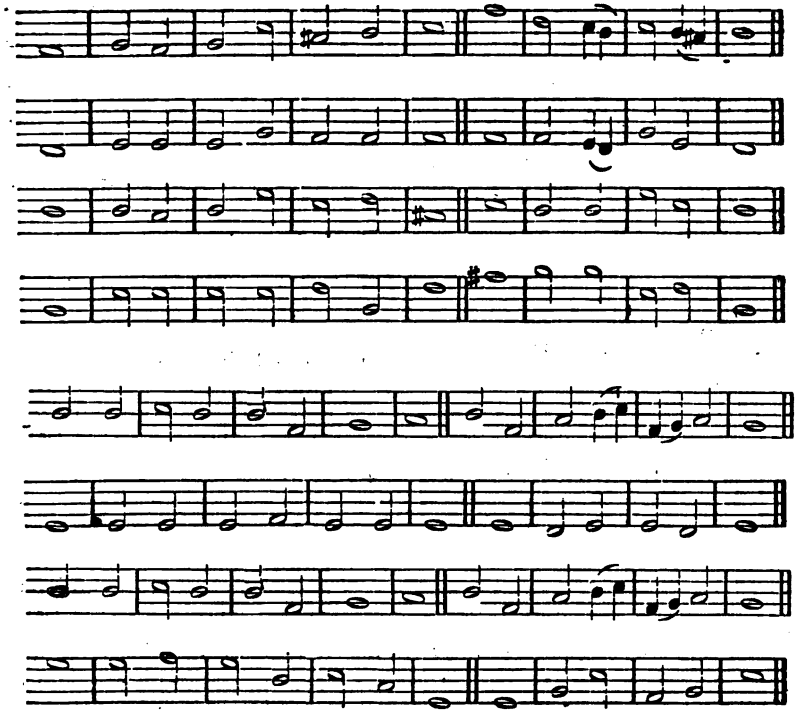


236 WARRINGTON.—L.M.

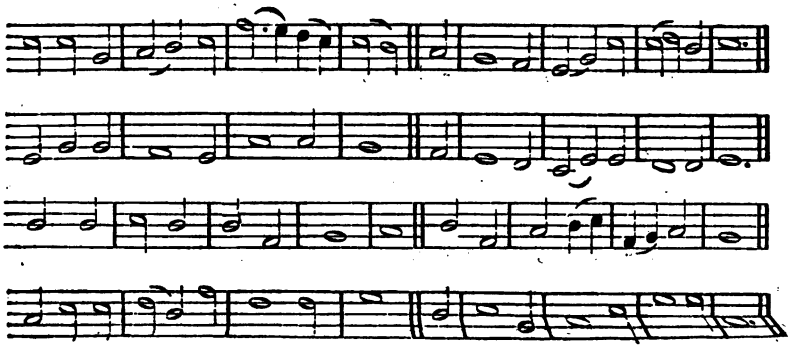
Joyful.



J. S. Bach.

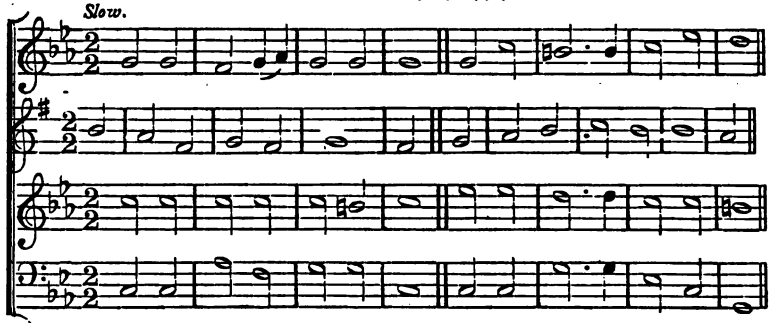


R. Harrison.



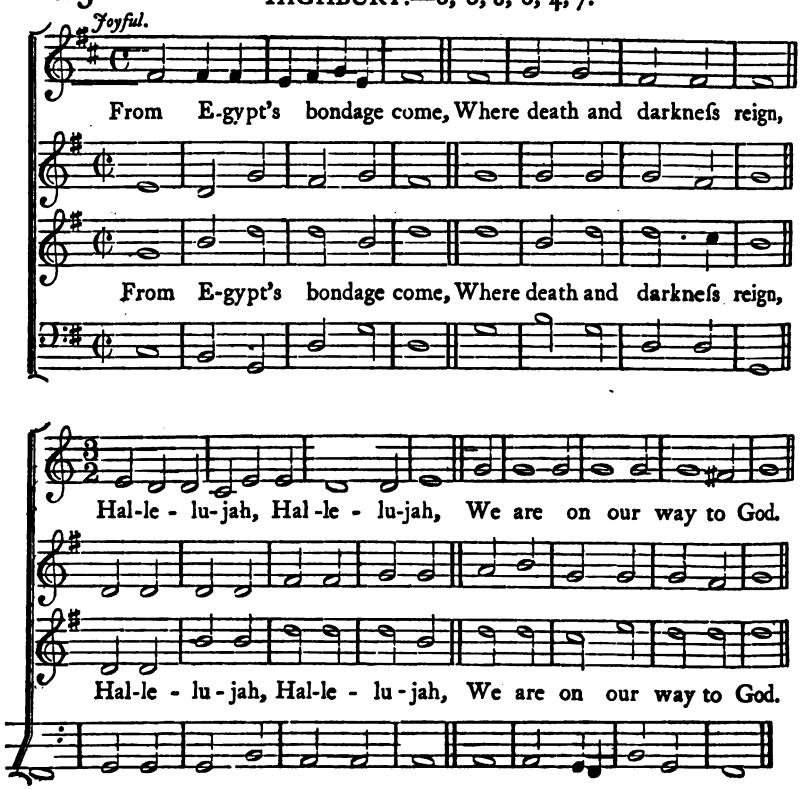
237 HOLYROOD.—7, 7, 7, 7.

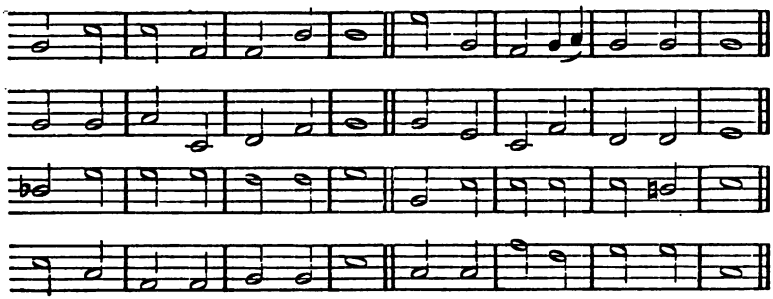
Slow.



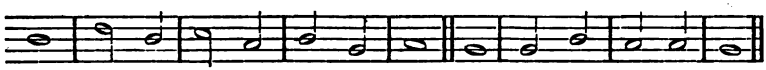
238 HIGHBURY.—6, 6, 8, 6, 4, 7.

Joyful.

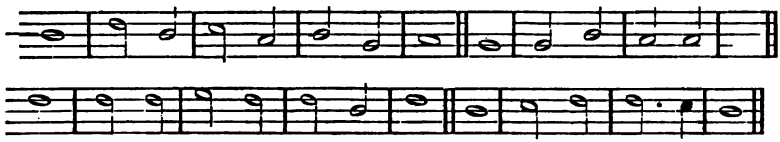




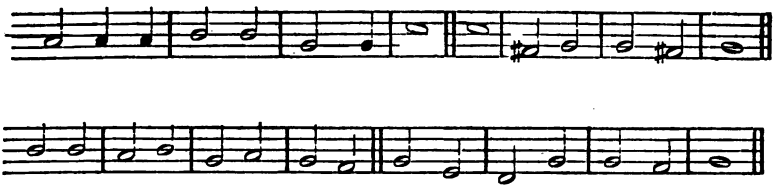
DR. GAUNTLETT.
"Hallelujah" from the German.



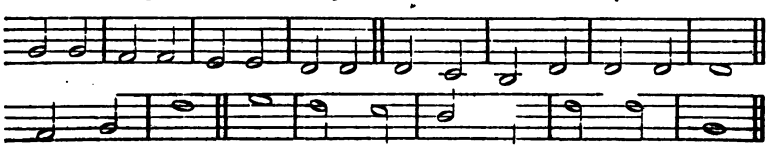
We ſeek our new, our bet - ter home, Where we our reſt ſhall gain.



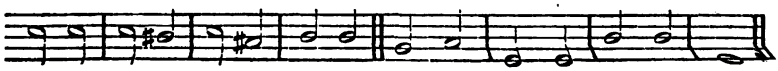
We ſeek our new, our bet - ter home, Where we our reſt ſhall gain.



Hal-le - lu -jah, Hal-le - lu - jah, We are on our way to God.

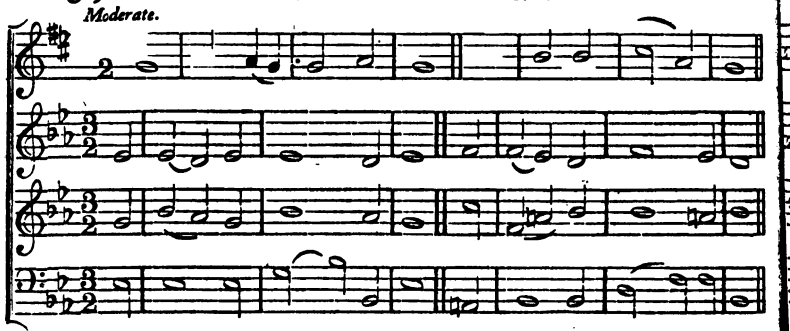


Hal-le - lu - jah, Hal-le - lu - jah, We are on our way to God.



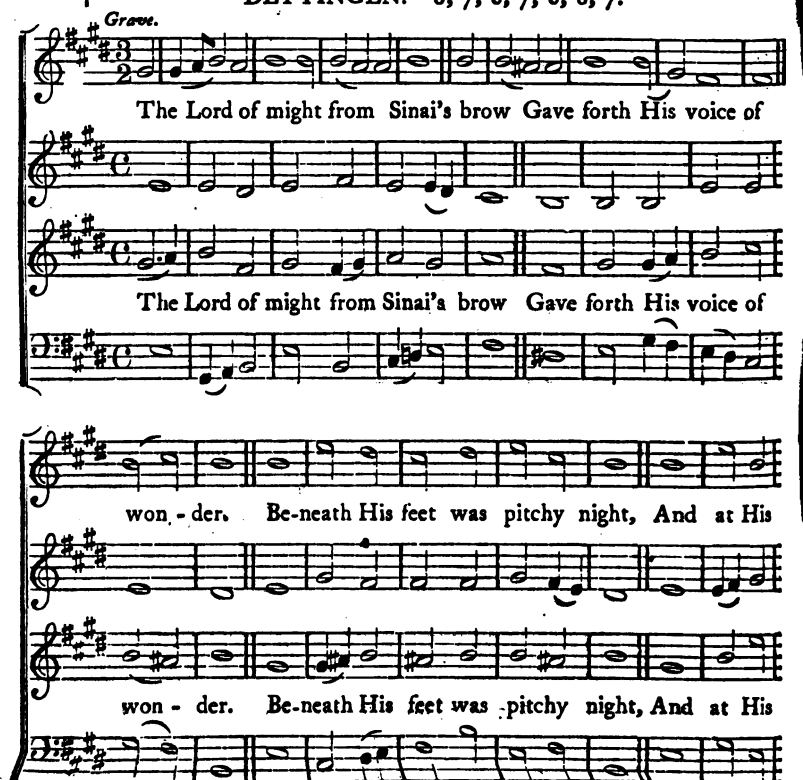
239 MOUNT EPHRAIM.—S.M.

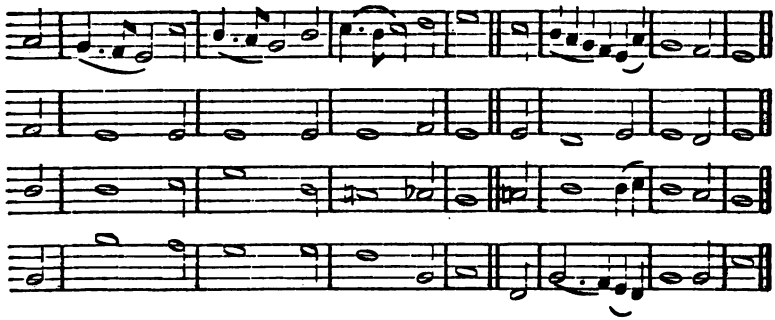
Moderate.



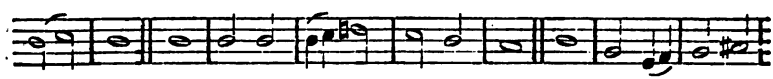
240 DETTINGEN.—8, 7, 8, 7, 8, 8, 7.

Grave.

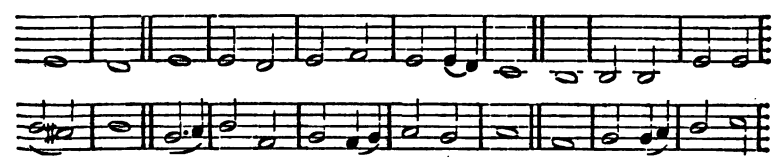




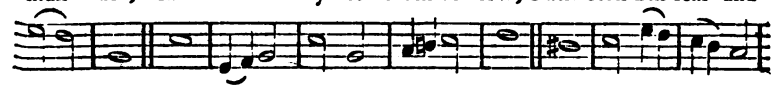
Melody of the 15th Century. Harmonized by BACH.



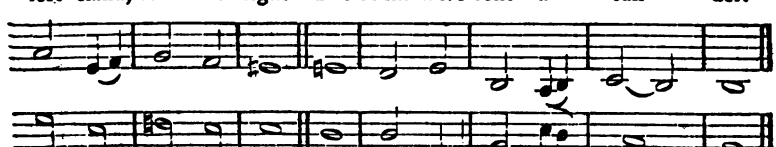
thun - der, And Iſ-rael lay on earth be - low, Outſtretch'd in fear and



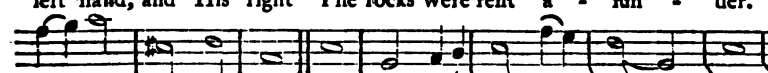
hun - der, And Iſ-rael lay on earth be - low, Outſtretch'd in fear and



left hand, and His right The rocks were rent a - ſun - der.

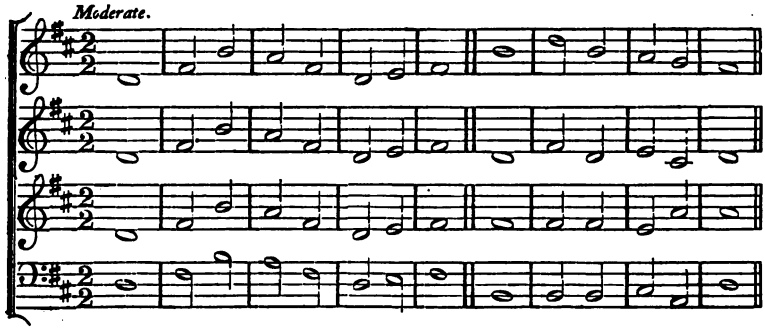


left hand, and His right The rocks were rent a - ſun - der.



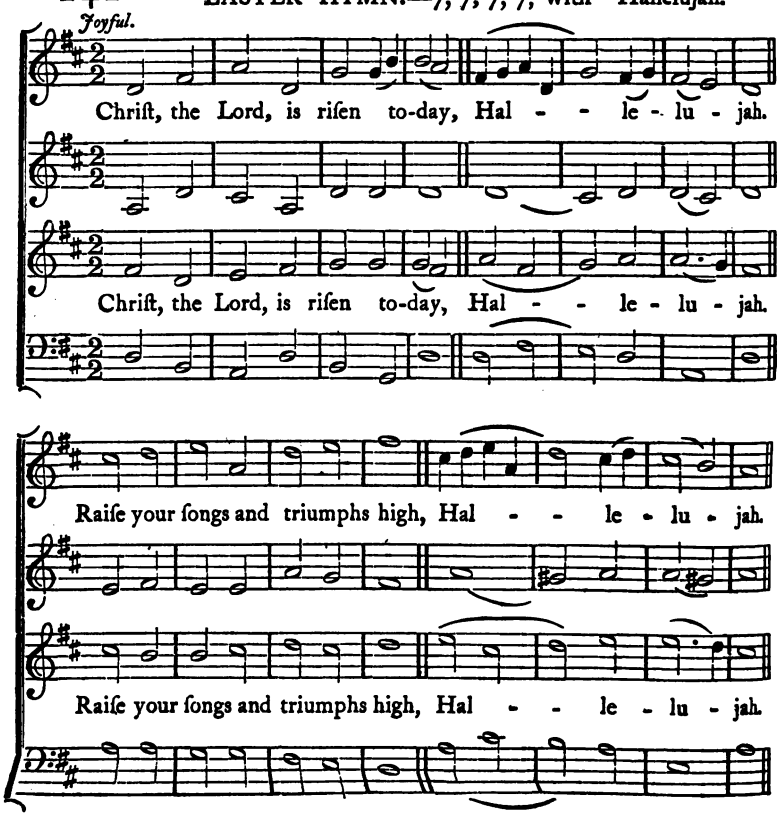
241 FELIX.—C.M.

Moderate.

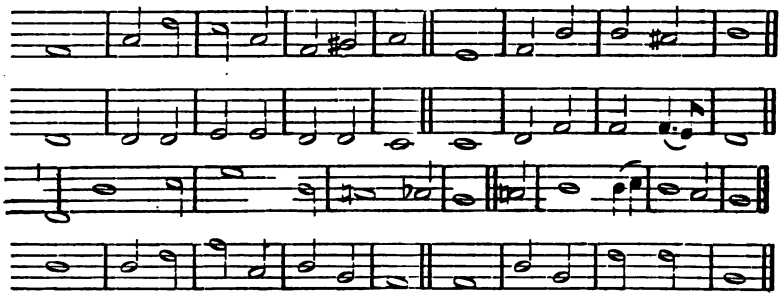


242 EASTER HYMN.—7, 7, 7, 7, with "Hallelujah."

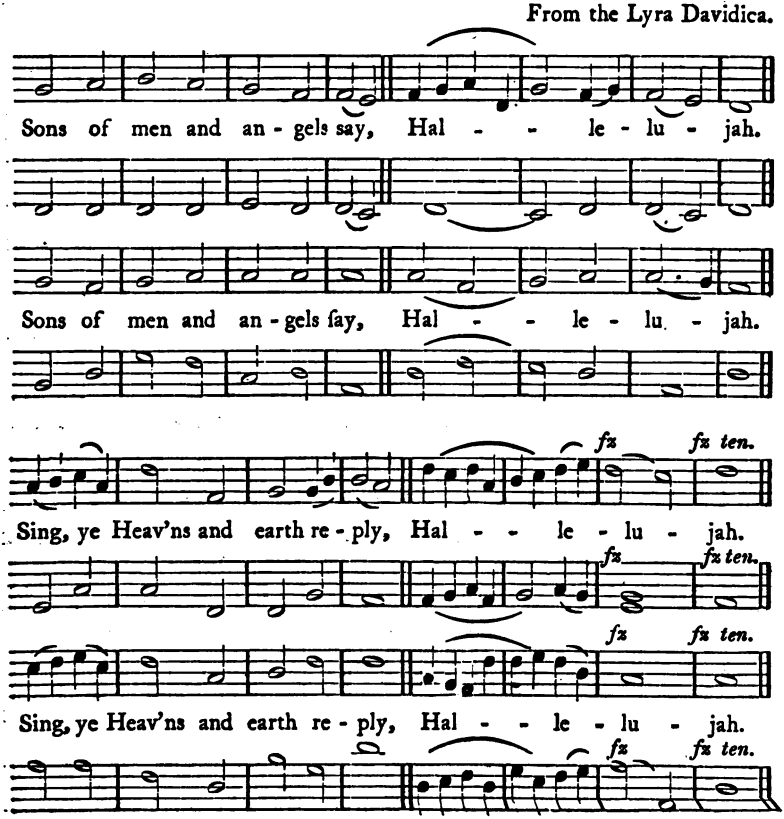
Joyful.



From Mendelssohn.

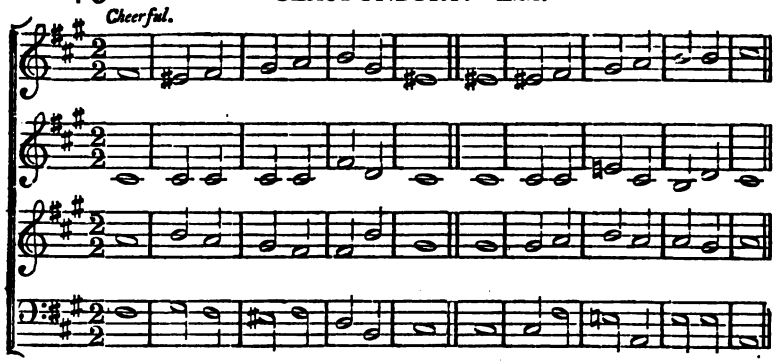


From the Lyra Davidica.



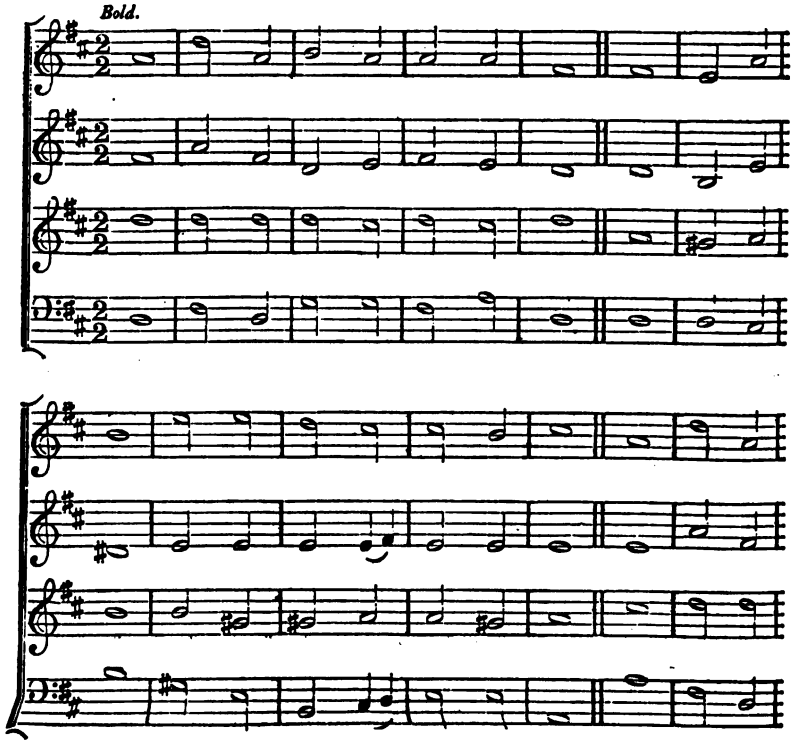
243 GLASTONBURY.—L.M.

Cheerful.

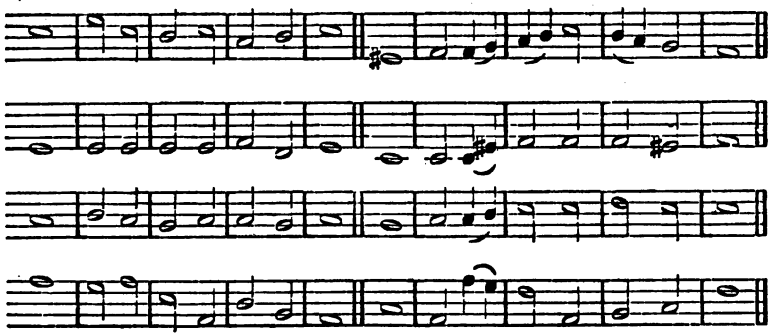


244 DANUBE.—L.M. 6 lines.

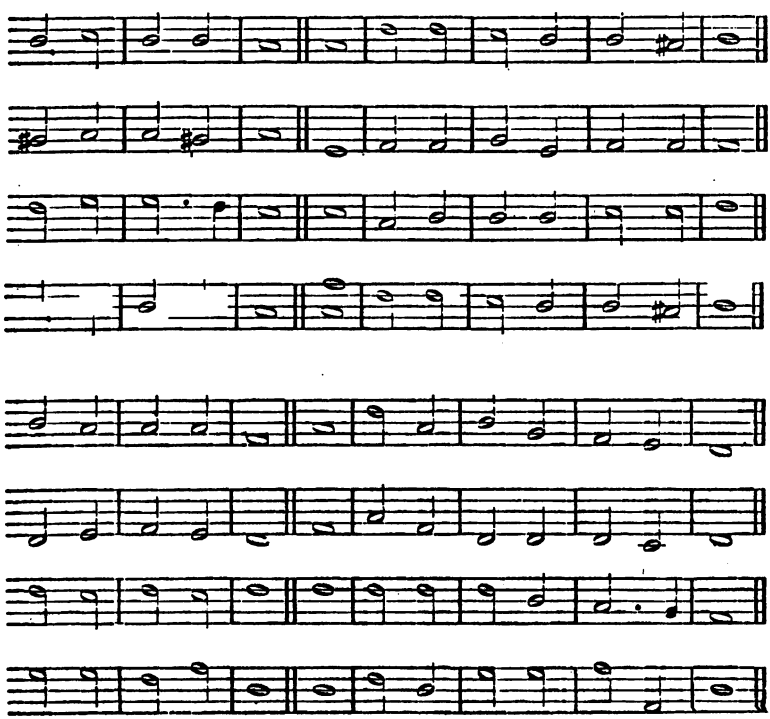
Bold.



From Chetham's Pſalmody.

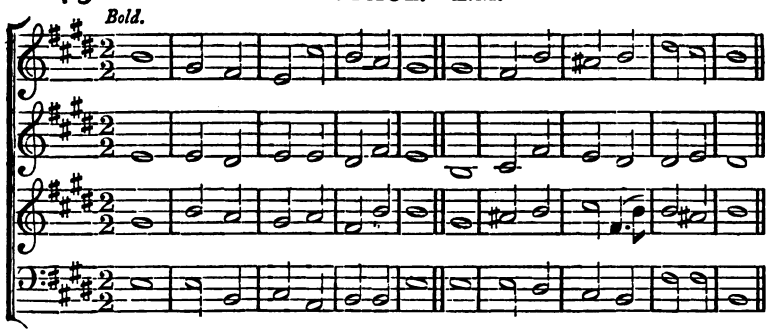


MENDELSSOHN.



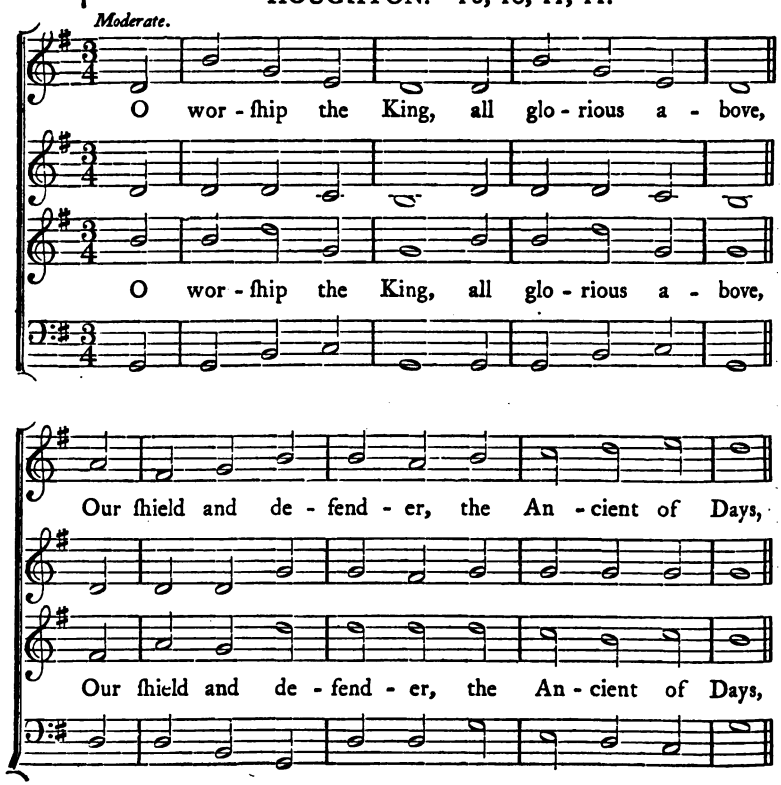
245 ST. PAUL.—L.M.

Bold.

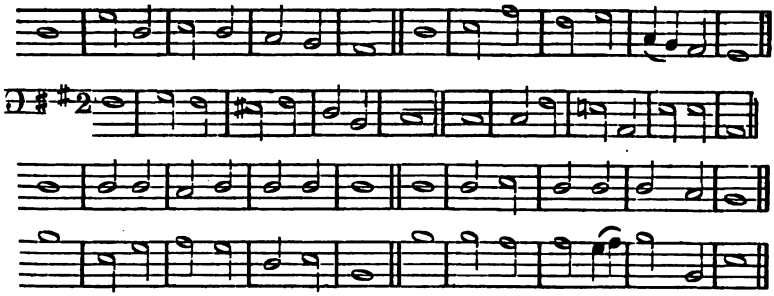


246 HOUGHTON.—10, 10, 11, 11.

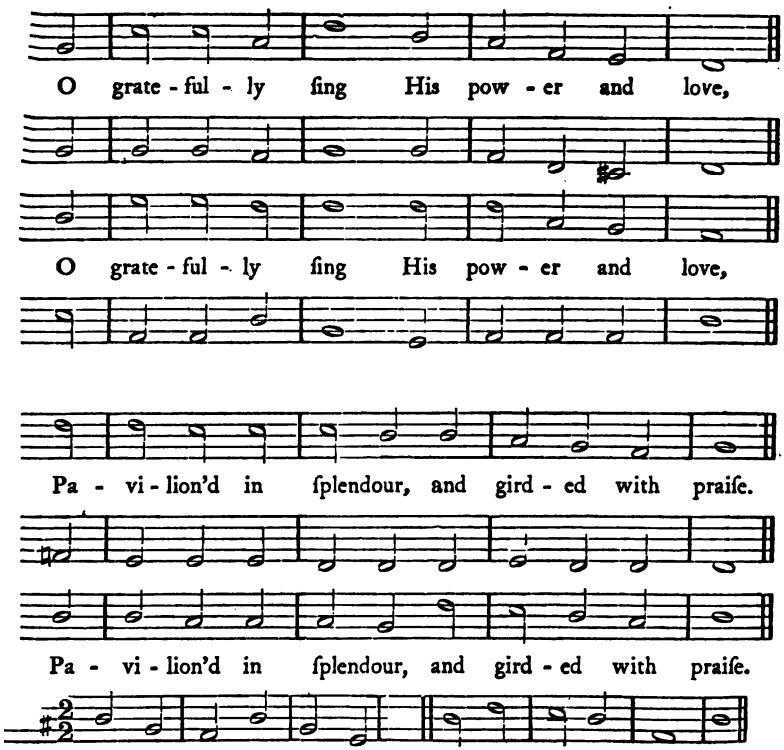
Moderate.



DR. GREENE.

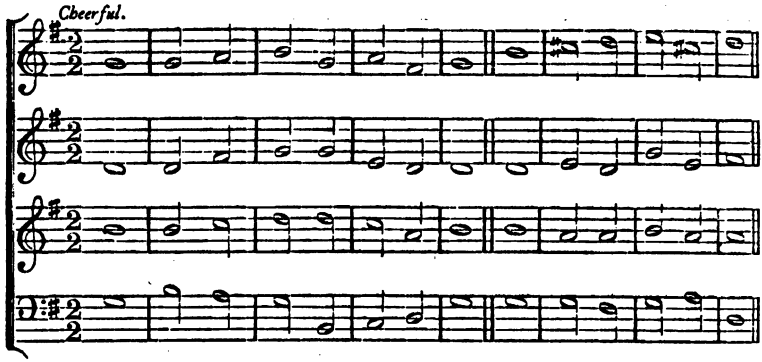


DR. GAUNTLETT.



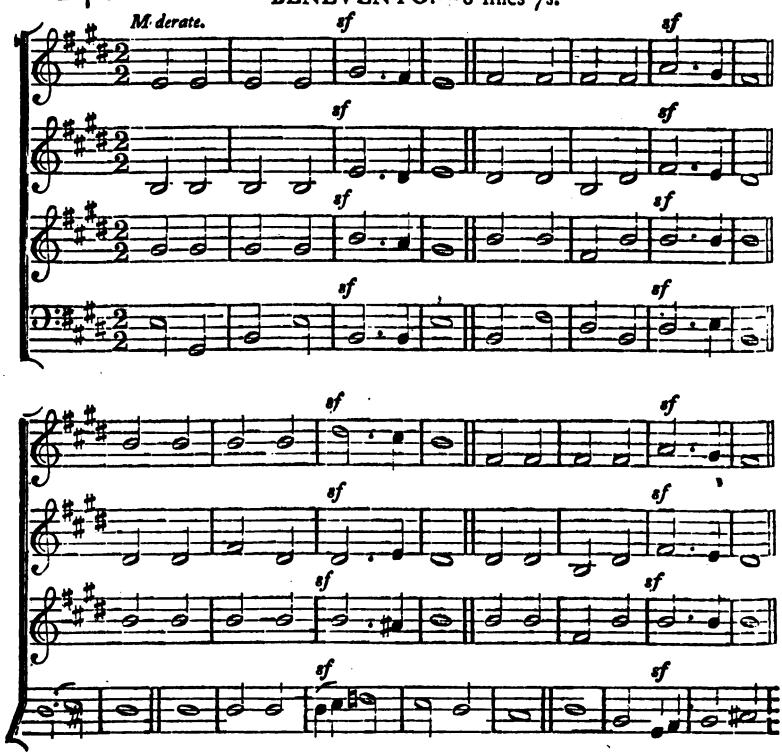
247 COLCHESTER.—C.M.

Cheerful.

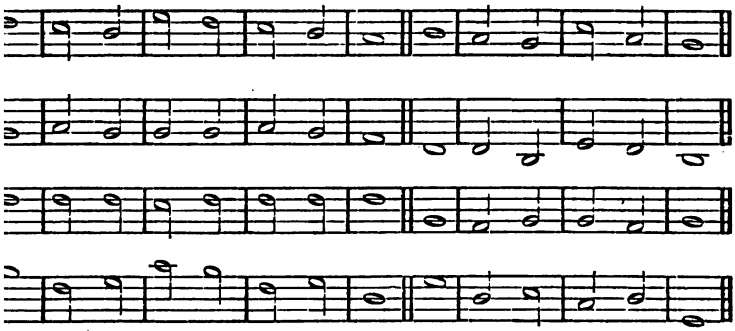


248 BENEVENTO.—8 lines 7s.

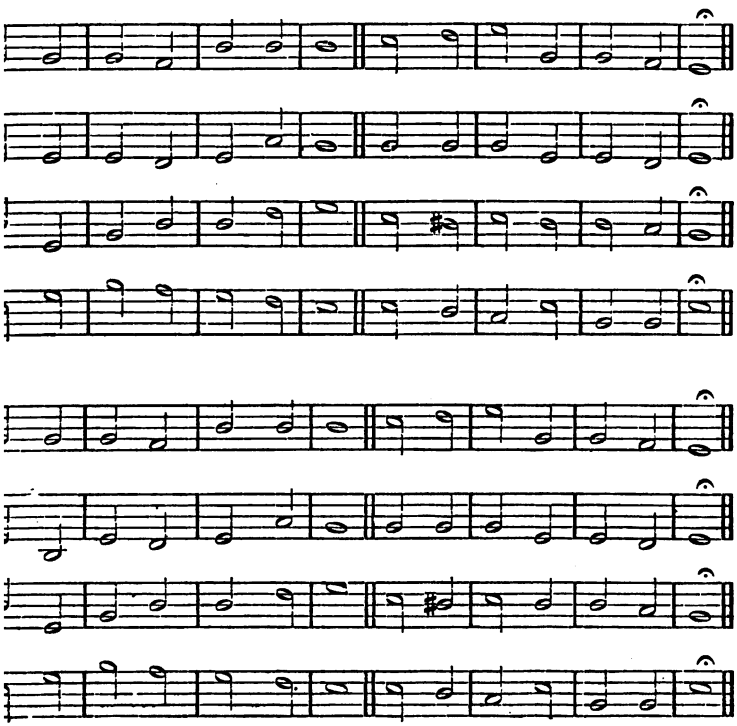
Moderate.



PLAYFORD.

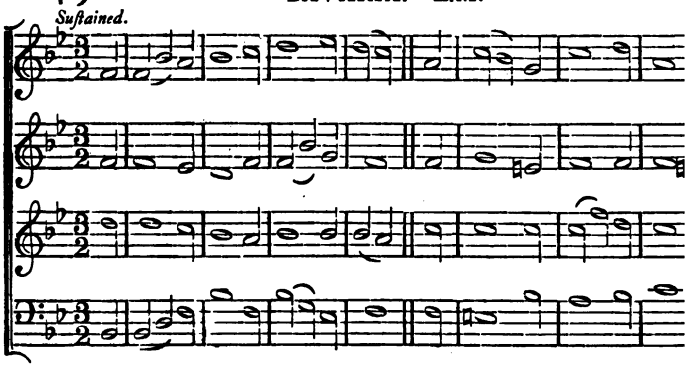


S. WEBBE.



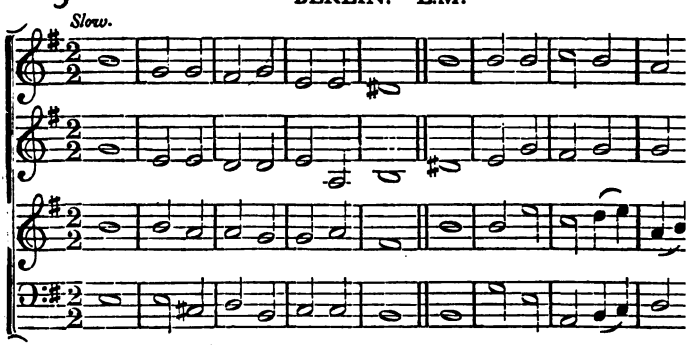
249 BAVARIA.—L.M.

Sustained.



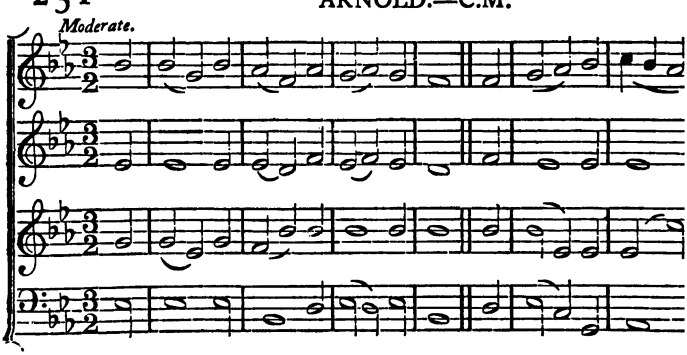
250 BERLIN.—L.M.

Slow.

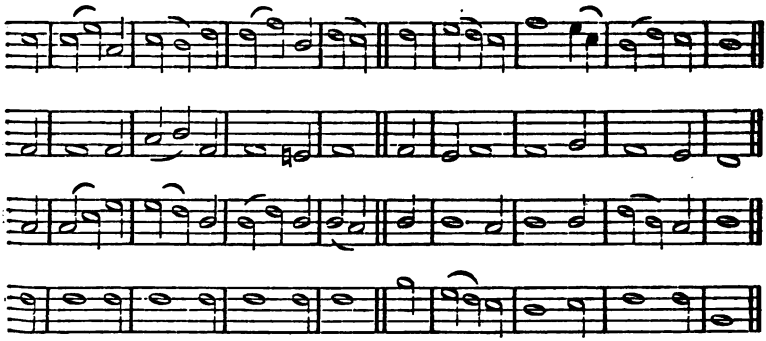


251 ARNOLD.—C.M.

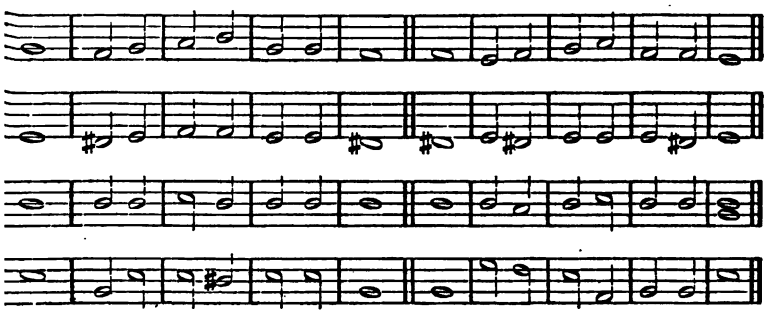
Moderate.



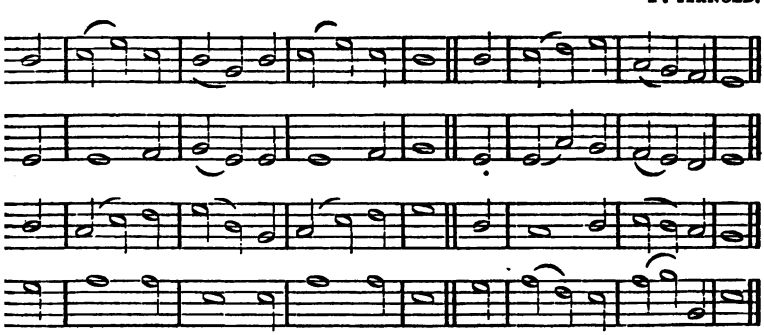
MOZART.



GRAUN.

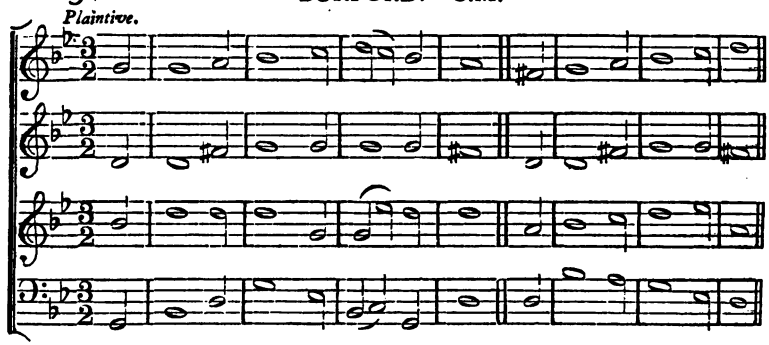


T. ARNOLD.



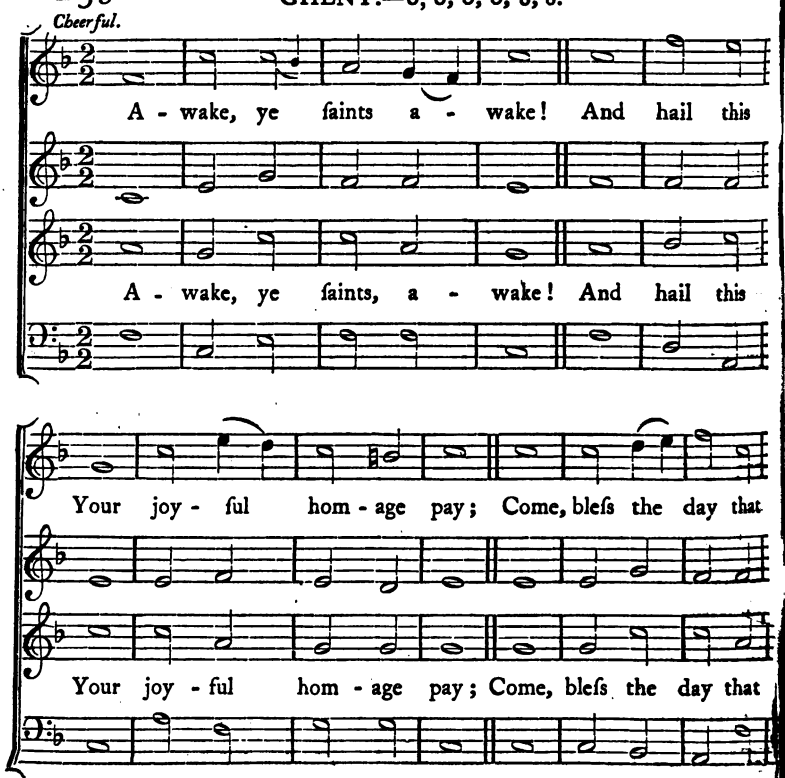
252 BURFORD.—C.M.

Plaintive.

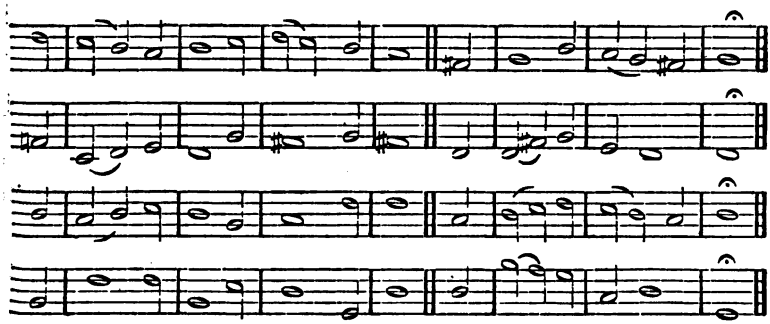


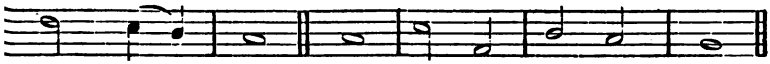
253 GHENT.—6, 6, 6, 6, 8, 8.

Cheerful.

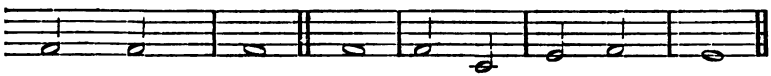


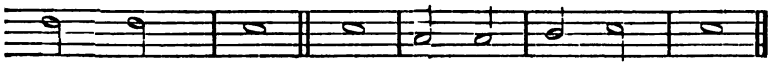
Attributed to H. Purcell.



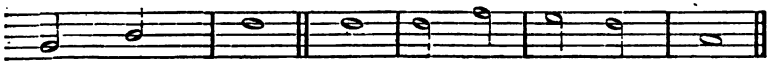


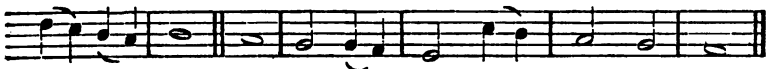
ſa - cred day; In lof - tieſt ſongs of praiſe



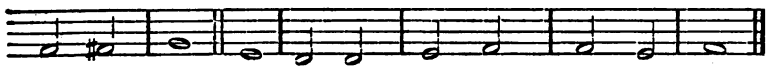


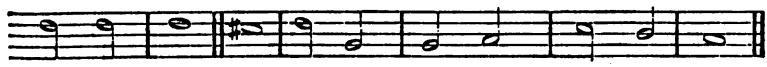
ſa - cred day; In lof - tieſt ſongs of praiſe



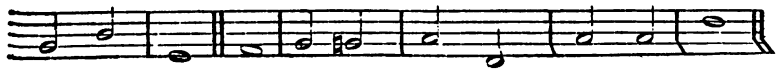


God hath bleſt, The type of Heav'n's e - ter - nal reſt.



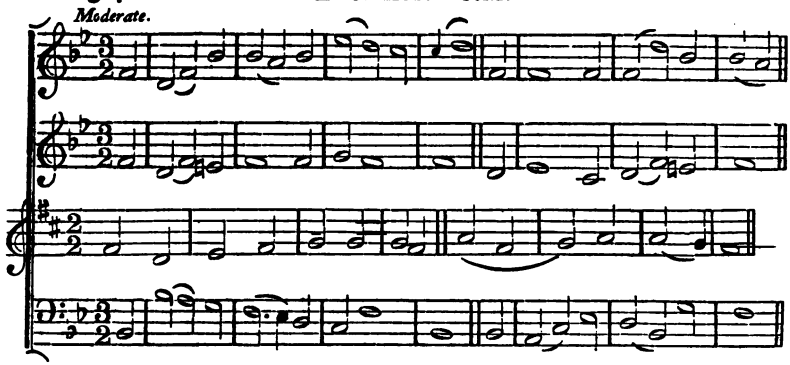


God hath bleſt, The type of Heav'n's e - ter - nal reſt.



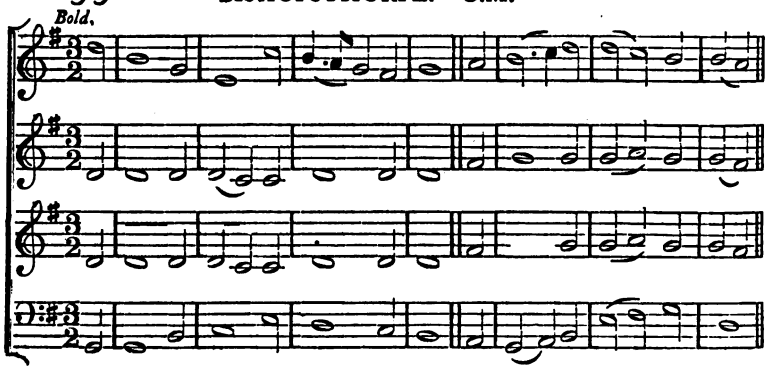
254 WILTSHIRE.—C.M.

Moderate.



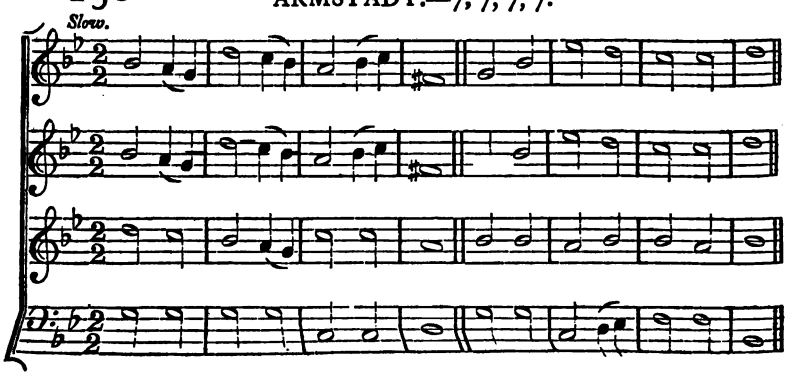
255 BISHOPSTHORPE.—C.M.

Bold.

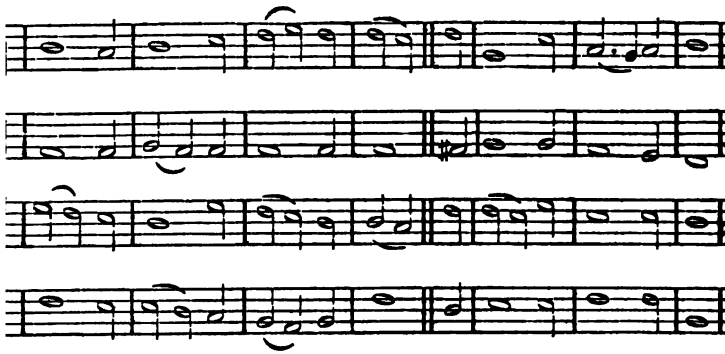


256 ARMSTADT.—7, 7, 7, 7.

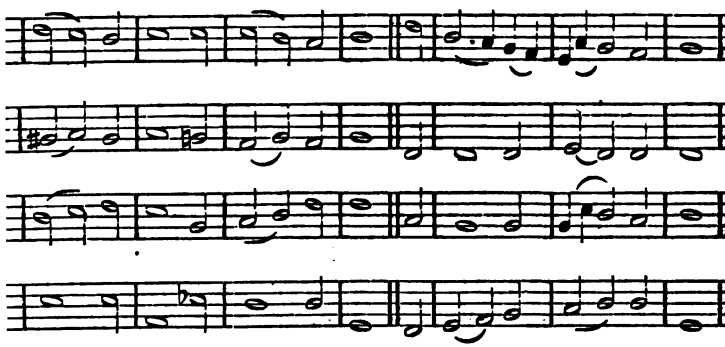
Slow.



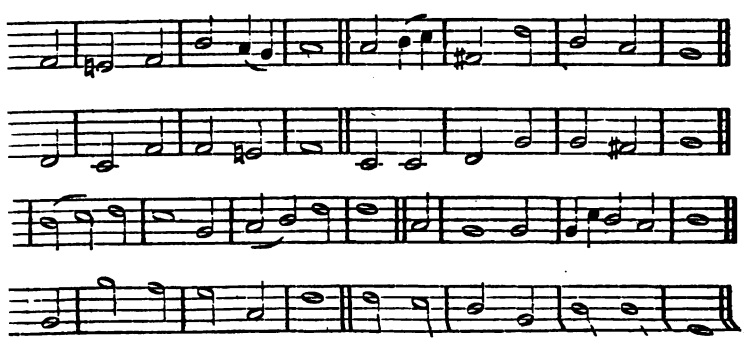
SIR GEORGE SMART.



JEREMIAH CLARKE.



Lutheran.



257 INCARNATION.—L.M. 9 lines. Chorale.

Bold.

1. Fa - ther of heaven! whose love pro - found A ran - som

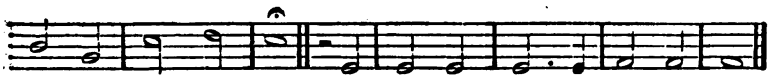
2. E - ter - nal Spi - rit! by whose breath The soul is

To us Thy pardoning love ex - tend. Al - mighty

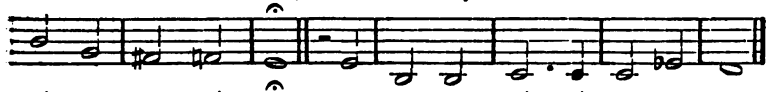
To us Thy quickening power ex - tend. Je - ho - vah!

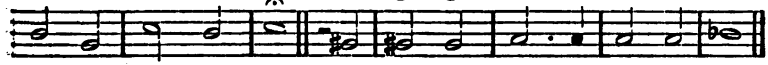
Be - fore Thy throne we sin - ners bend; To us Thy

Be - fore Thy throne we sin - ners bend; Grace, par-don,

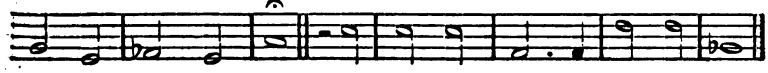


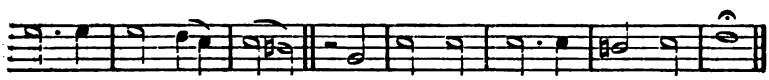
for our ſouls hath found, Be - fore Thy throne we ſin - ners bend;



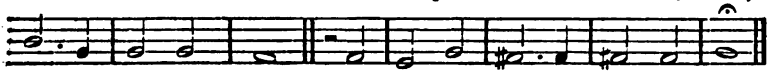


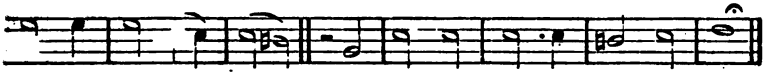
raiſed from ſin and death, Be - fore Thy throne we ſin - ners bend;



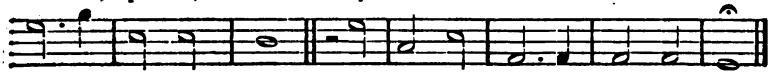


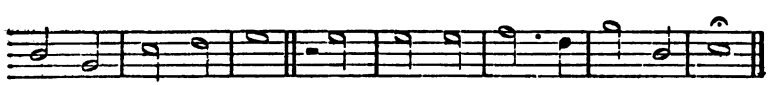
Son, In - car - nate Word; Our Pro-phet, Prieſt, Re - deem-er, Lord,



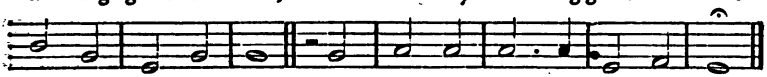


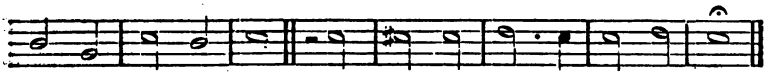
Fa-ther, Spi - rit, Son; Mys - te-rious Godhead! Three in One!



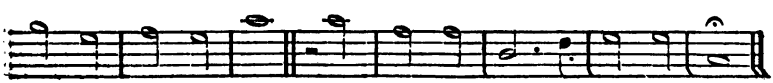


ſa - ving grace ex - tend, To us Thy ſa - ving grace ex - tend.





life, to us ex - tend, Grace, par - don, life, to us ex - tend.



258 LAMBETH.—13, 11, 13, 12. Irregular.

Moderate.

sf

Thou art gone to the grave! but we will not de - plore thee,

sf

Thou art gone to the grave! but we will not de - plore thee,

cres.

The Sa- viour has paſſed thro' its por - tal be - fore thee,

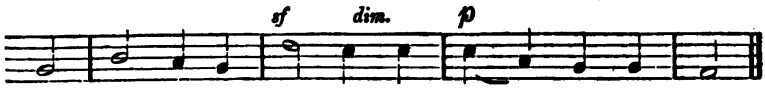
cres.

The Sa - viour has paſſed thro' its por - tal be - fore thee,

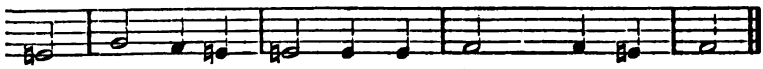
259 WESTMINSTER NEW.—C.M.

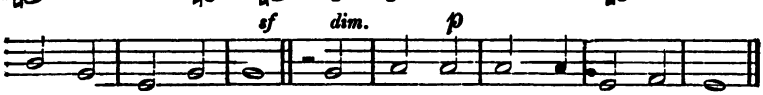
Moderate.

DR. GAUNTLETT.

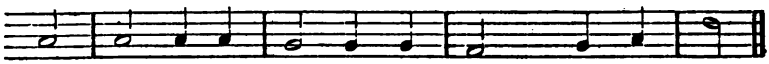


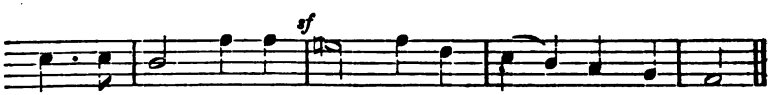
Though for - rows and dark - nefs en - com - pafs the tomb;



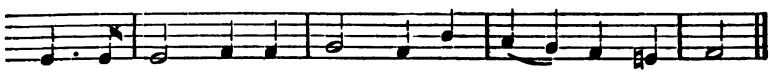


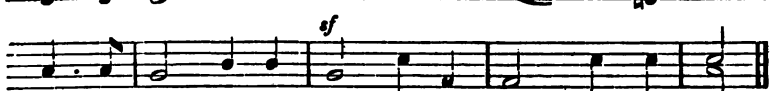
Though for - rows and dark - nefs en - com - pafs the tomb;



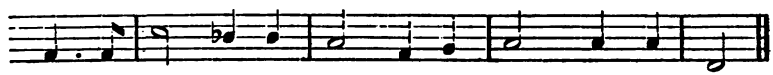


And the lamp of His love is thy guide thro' the gloom.

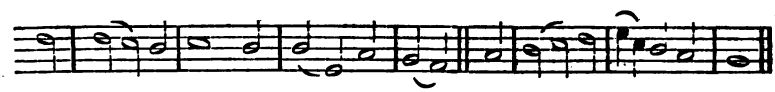


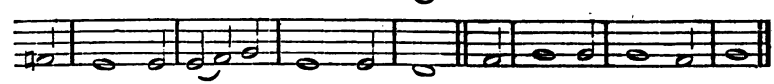


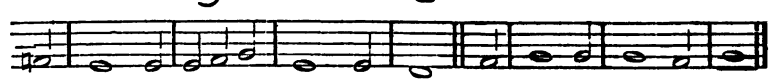
And the lamp of His love is thy guide thro' the gloom.

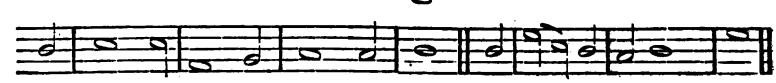


DR. NARES.









260 ASAPH.—8, 7, 8, 7, 7, 7, or 8, 7, 4.

Moderate.

Come to Cal - vary's Ho - ly Mountain, Sin-ners ru - ined

Come to Cal - vary's Ho - ly Mountain, Sinners ru - ined

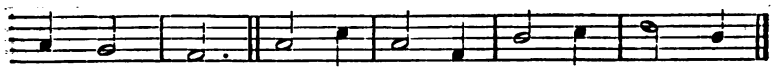
Flows to you, to me, to all, In a full per -

Flows to you, to me, to all, In a full per -

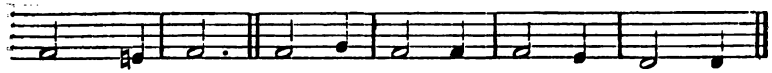
261 MACCABEUS.—L.M.

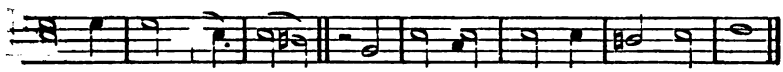
Moderate.

HENRY PURCELL.

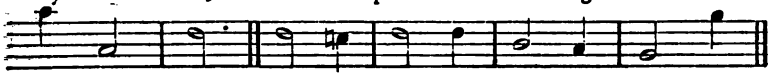


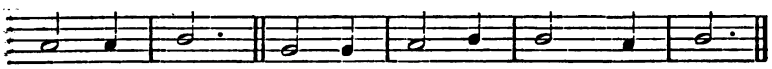
by the ſall; Here a pure and heal - ing foun - tain



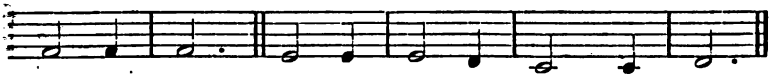


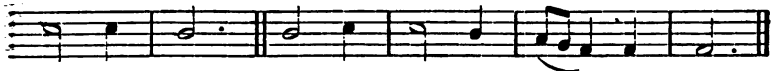
by the fall; Here a pure and heal - ing foun - tain



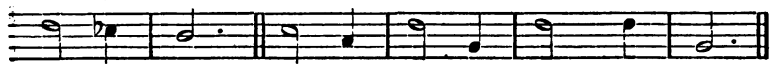


- pet - ual tide, O - pened when our Sa - viour died.

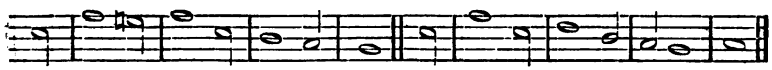


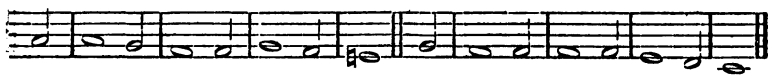


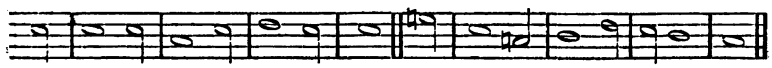
- pet - ual tide, O - pened when our Sa - viour died.

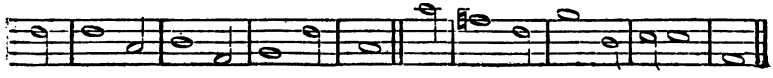


From HANDEL.









262 FLANDERS.—8, 7, 8, 7, 8, 7, 8, 7.

Sustained.

Hap-py soul! thy days are ended, All thy mourning days be - low;

Hap-py soul! thy days are ended, All thy mourning days be - low

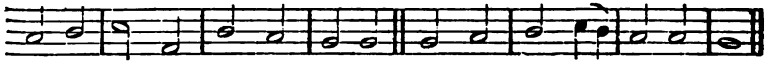
Waiting to re-ceive thy spi-rit, Lo! the Sa-viour stands a - bove;

Waiting to re-ceive thy spi-rit, Lo! the Sa-viour stands a - bove;

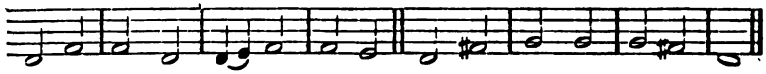
263 BRUNSWICK.—C.M.

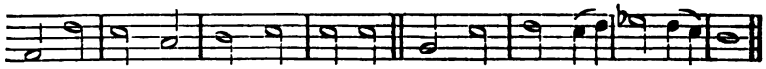
Joyful.

J. Schop From the Würtemberg Choralbuch, 1641.

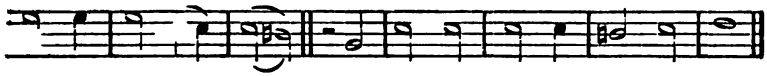


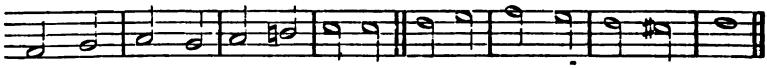
Go, by an - gel guards at - tended, To the Throne of Je - ſus go;



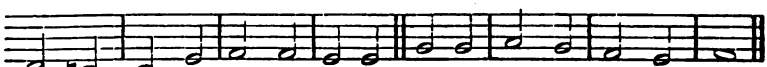


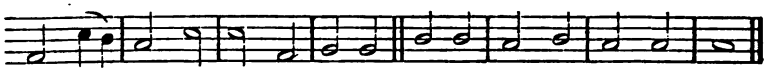
Go, by an - gel guards at - tended, To the Throne of Je - ſus go;



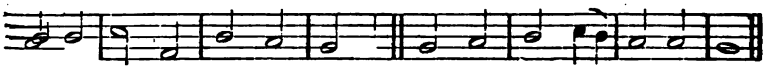


Shows the purchaſe of His merit, Reaches out the crown of love.

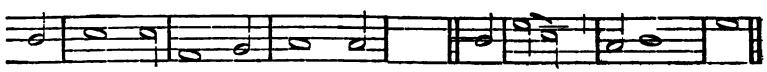


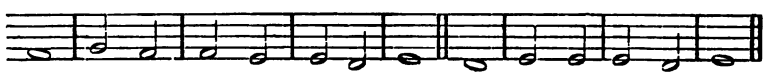


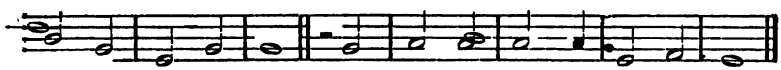
Shows the purchaſe of His merit, Reaches out the crown of love.

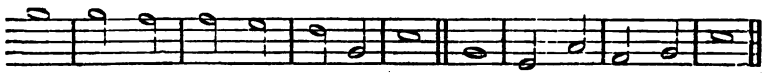


From Handel.



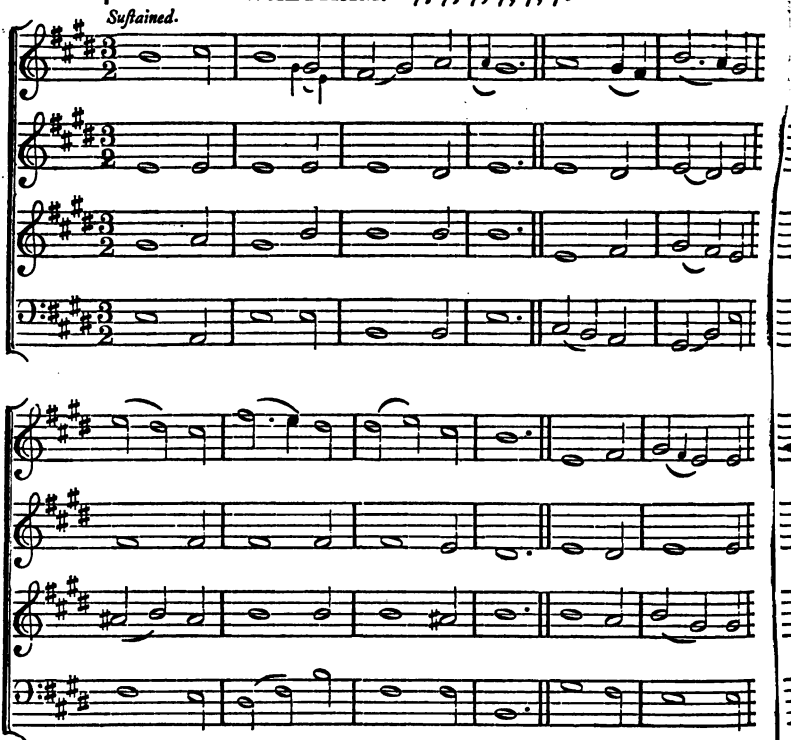






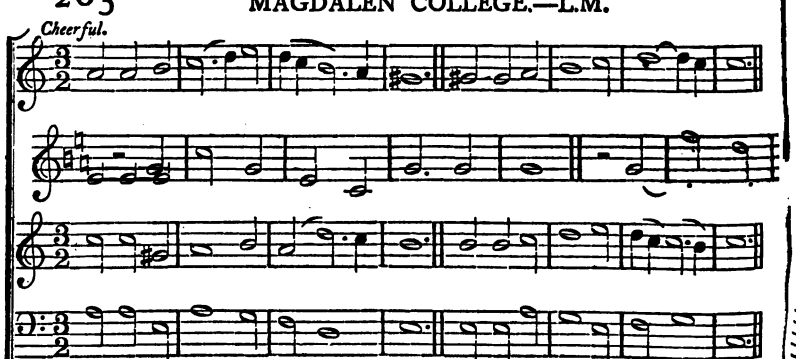
264 WALTHAM.—7, 7, 7, 7, 7, 7.

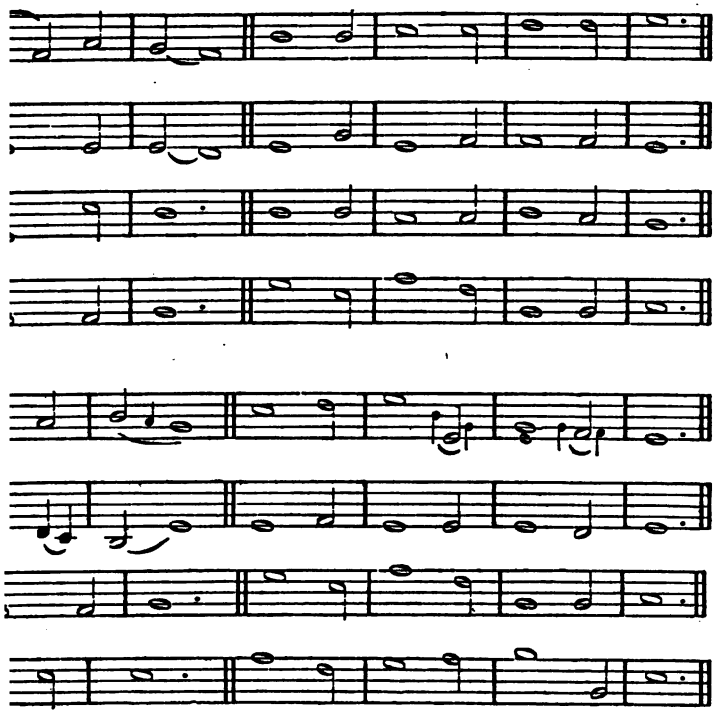
Sustained.



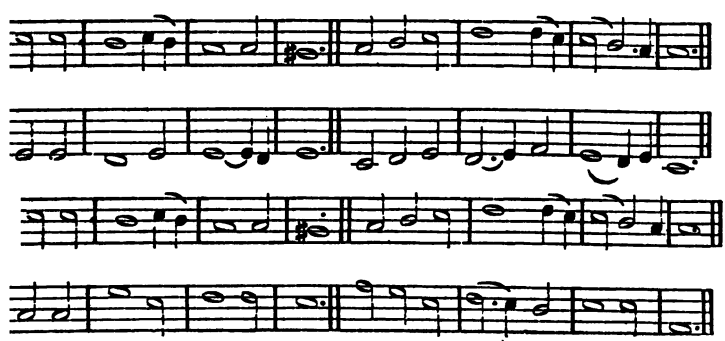
265 MAGDALEN COLLEGE.—L.M.

Cheerful.





Dr. Benjamin Rogers, 1695. (His original parts.)



266 KEDRON.—8, 8, 6, 8, 8, 6.

Moderate.

O Lord, how hap - py ſhould we be, If we could

O Lord, how hap - py ſhould we be, If we could

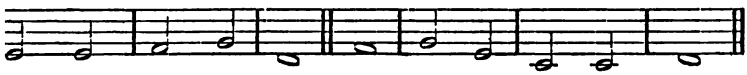
And feel at heart that One a - bove, In per - fect

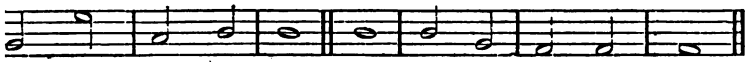
And feel at heart that One a - bove, In per - fect

267 CARMEL.—L. M.

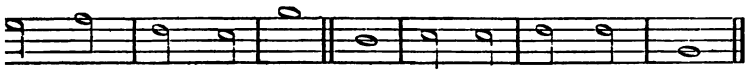
Bold.

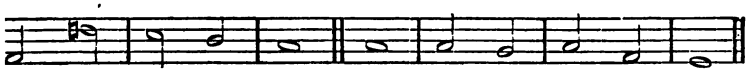
aſt our care on Thee, If we from ſelf could reſt,



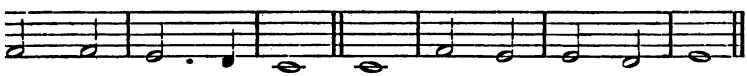


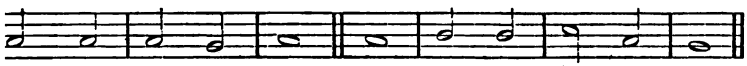
aſt our care on Thee, If we from ſelf could reſt,



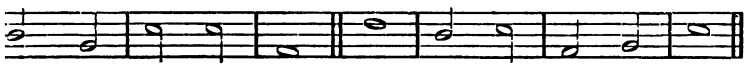


ſif - dom, per - fect love, Is work - ing for the beſt.

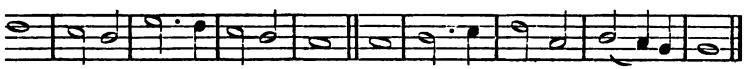


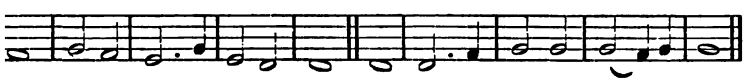


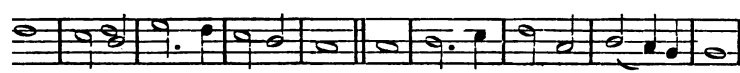
ſif - dom, per - fect love, Is work - ing for the beſt.



JOHN BISHOP, 1700. (His original parts.)







268 HEREFORD.—8,8,6,8,8,6.

Joyful.

Come on, my part-ners in dif - trefs, Ye pil - gr

Come on, my part-ners in dif - trefs, Ye pil - gr

A - while for - get your griefs and fears, And look b

A - while for - get your griefs and fears, And look be

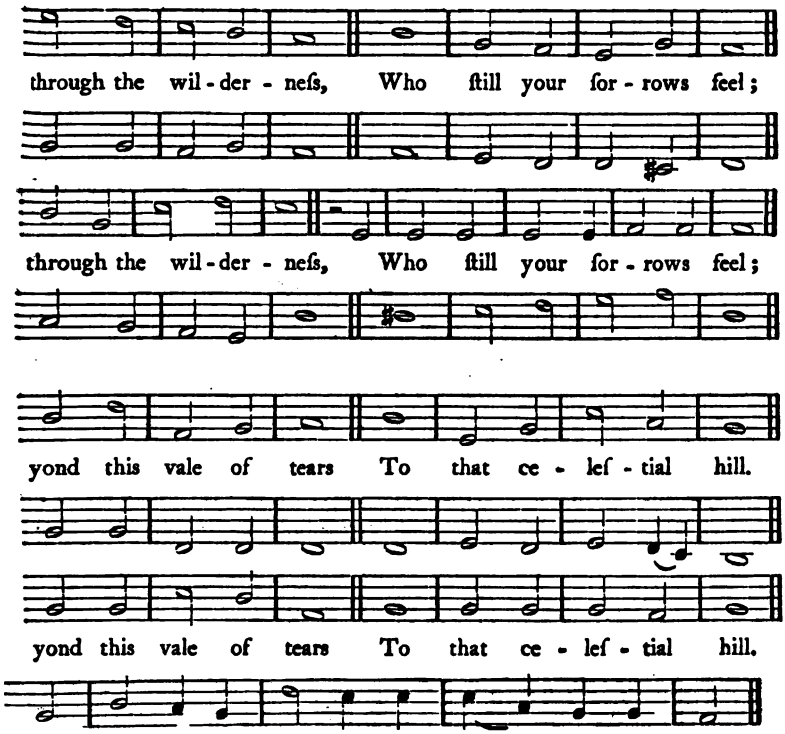
269 LEEDS.—8, 8, 8, 6.

Calmly.

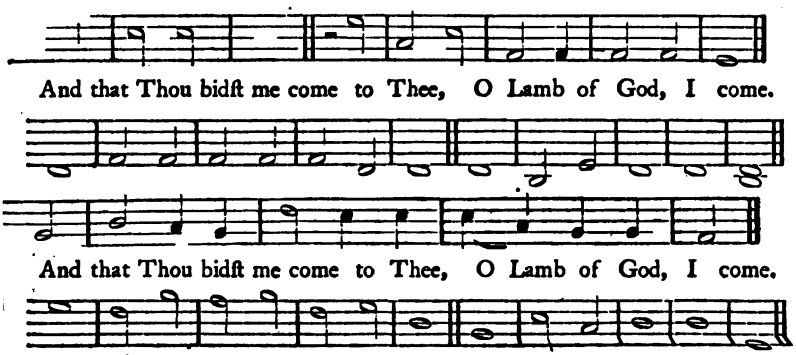
Juſt as I am, without one plea, But that Thy blood was ſhed for

Juſt as I am, without one plea, But that Thy blood was ſhed for

Dr. W. Boyce.



Dr. Lowell Mason.



270 VESPER.—8, 7, 8, 7, 4, 7.

Slow.

Hark! the voice of love and mer - cy Sounds a - loud from

Hark! the voice of love and mer - cy Sounds a - loud from

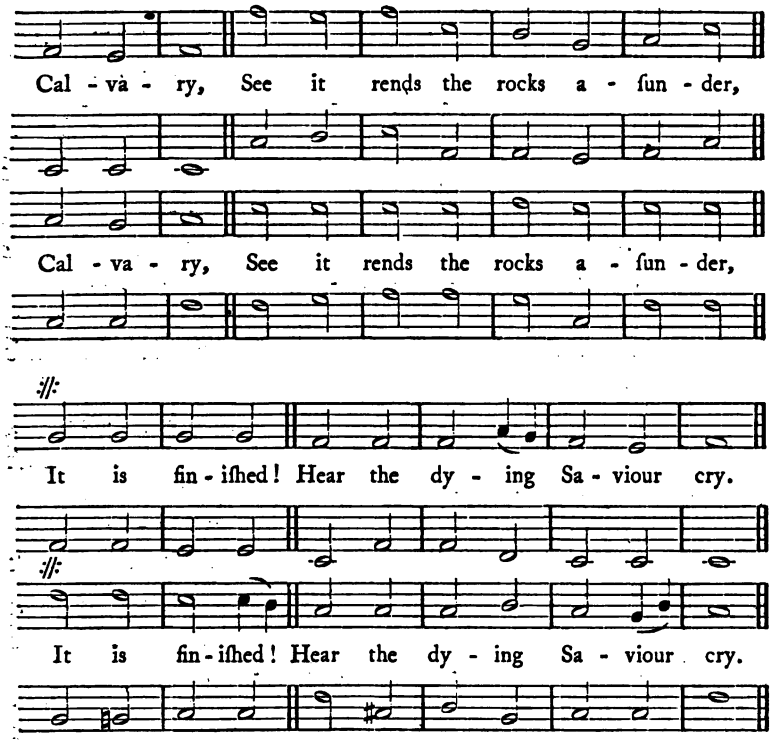
Shakes the earth and veils the sky. It is fin - iſhed!

Shakes the earth and veils the ſky. It is fin - iſhed!

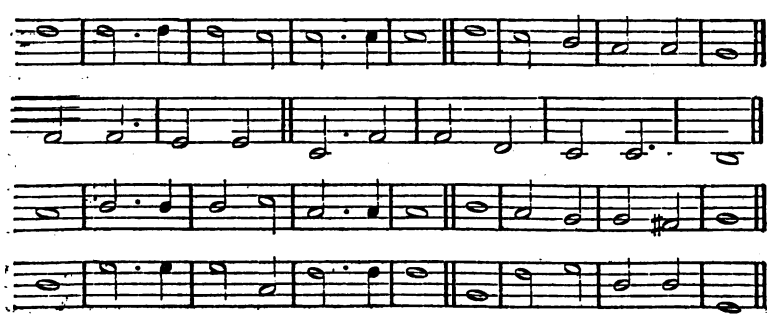
271 CANTERBURY.—S.M.

Moderate.

SIR J. STEVENSON.



From RAVENSCROFT.



272 LEBANON.—8, 6, 8, 6, 8, 8.

Moderate.

Thou art the e - ver - laſt - ing Word, The Fa - ther's

Thou art the e - ver - laſt - ing Word, The Fa - ther's

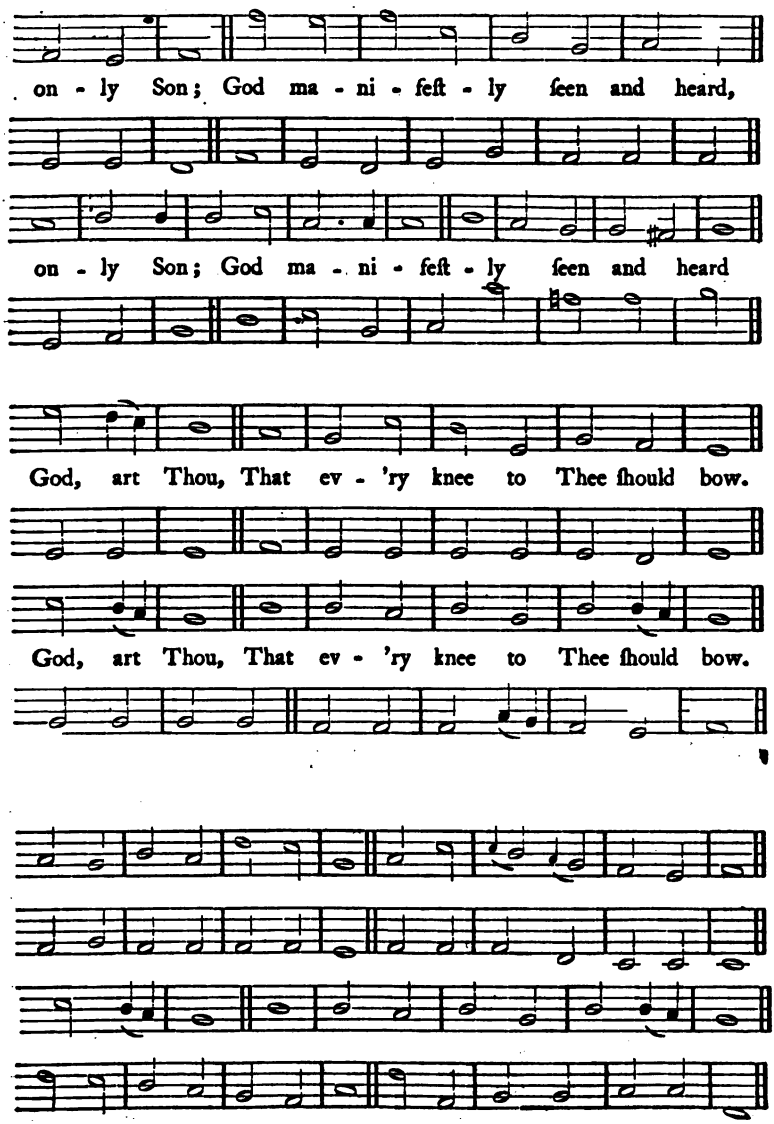
cres.

And heaven's be - lov - ed one. Wor - thy, O Lamb of

And heaven's be - lov - ed one. Wor - thy, O Lamb of

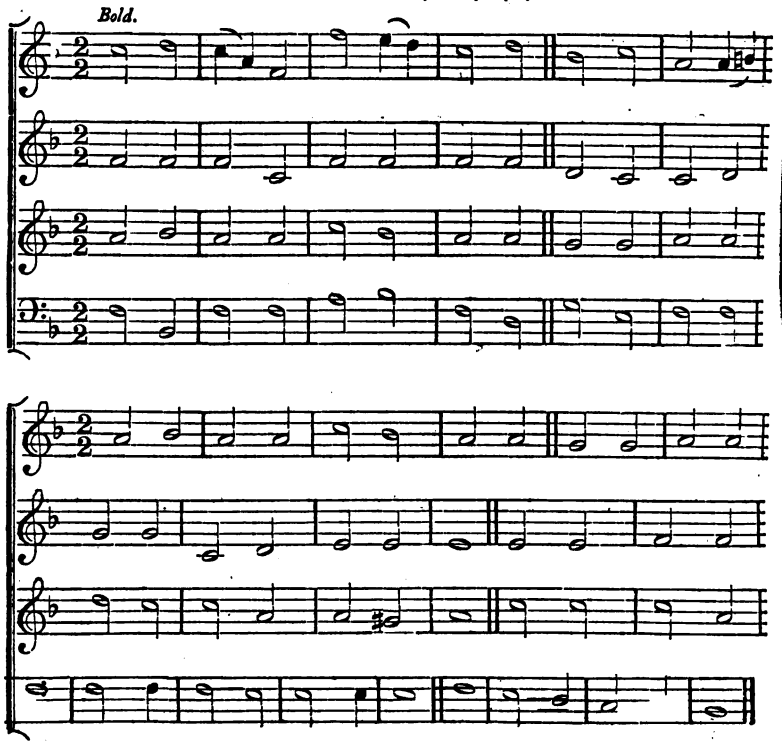
273 SHORE.—7, 7, 7, 7.

Slow.


on - ly Son; God ma - ni - feſt - ly ſeen and heard,
on - ly Son; God ma - ni - feſt - ly ſeen and heard
God, art Thou, That ev - 'ry knee to Thee ſhould bow.
God, art Thou, That ev - 'ry knee to Thee ſhould bow.

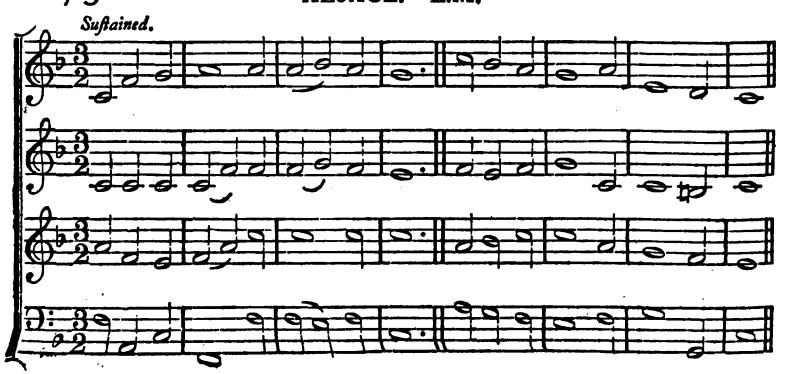
274 MOSCOW.—8, 7, 8, 7, 4, 7.

Bold.

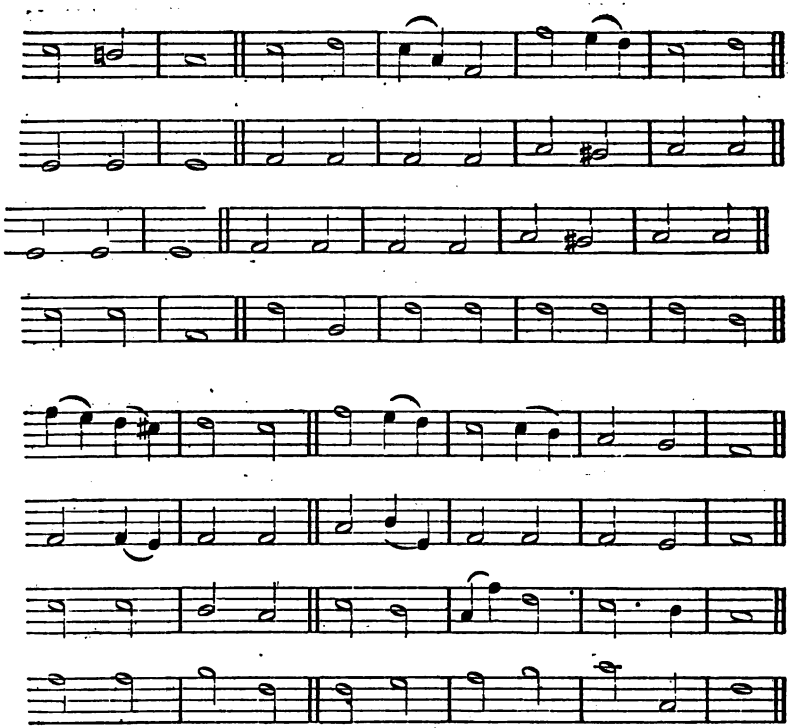


275 ALSACE.—L.M.

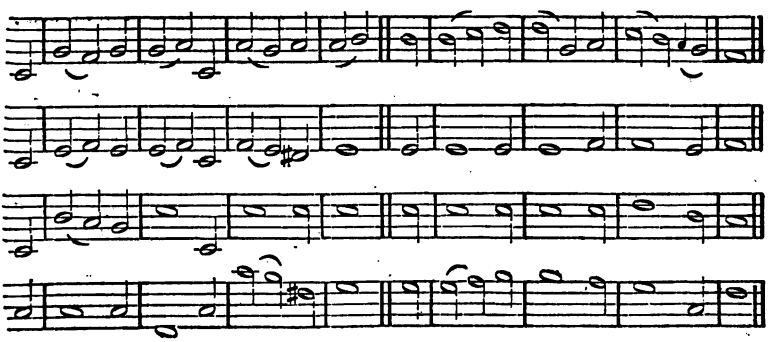
Sustained.



ZWOLFF.



BEETHOVEN.



276 MORIAH.—5, 5, 11, 5, 5, 11.

Slow.

All ye that paſs by, To Je - ſus draw nigh;

All ye that paſs by, To Je - ſus draw nigh;

Your ran - ſom and peace, Your ſure - ty He is;

Your ran - ſom and peace, Your ſure - ty He is;

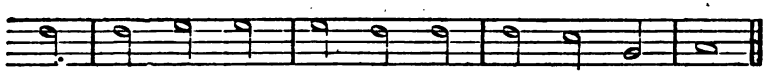
277 LITANY.—7, 7, 7, 6, or 7, 7, 7, 7.

Moderate.

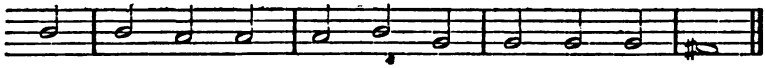
In the dark and cloudy day, When earth's riches flee a - way,

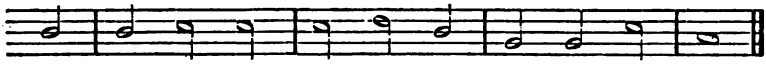
In the dark and cloudy day, When earth's riches flee a - way,

DR. GAUNTLETT.

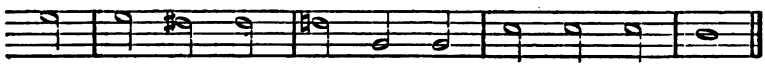


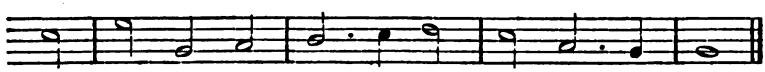
To you is it no - thing your Sa - viour ſhould die?



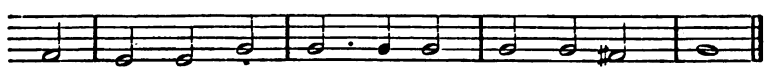


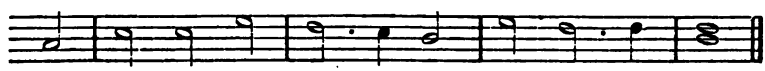
To you is it no - thing your Sa - viour ſhould die?



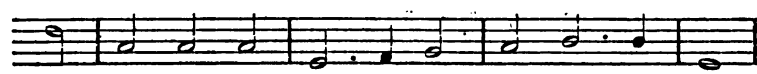


Come ſee if there e - ver was ſor - row like His.

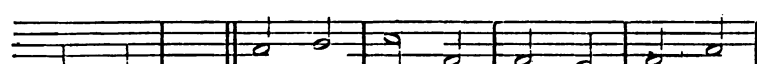




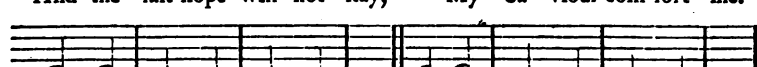
Come ſee if there e - ver was ſor - row like His.

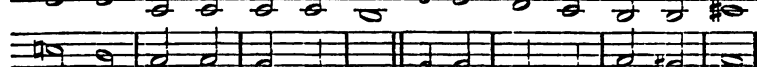


HATTON.

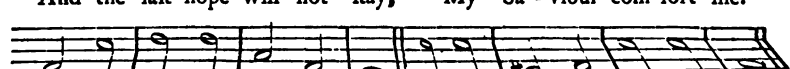


And the laſt hope will not ſtay, My Sa - viour com-fort me.





And the laſt hope will not ſtay, My Sa - viour com-fort me.



278 BEVERLEY.—8, 7, 8, 7, 8, 8.

Slow.

From all e - vil, all temp - ta - tion, That be - ſets our

From all e - vil, all temp - ta - tion, That be - ſets our

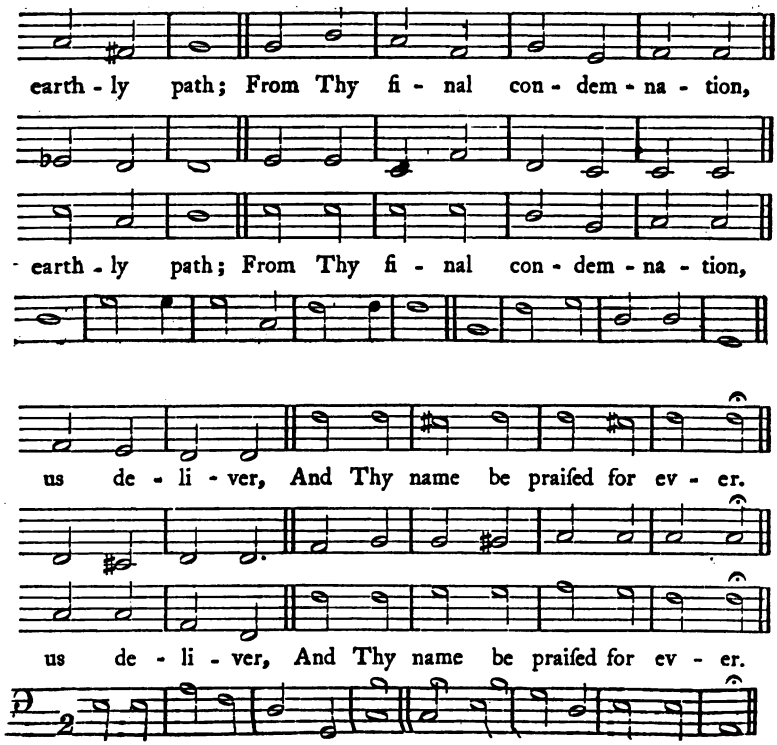
From Thy tran - ſi - to - ry wrath, God of good - neſs,

From Thy tran - ſi - to - ry wrath, God of good - neſs,

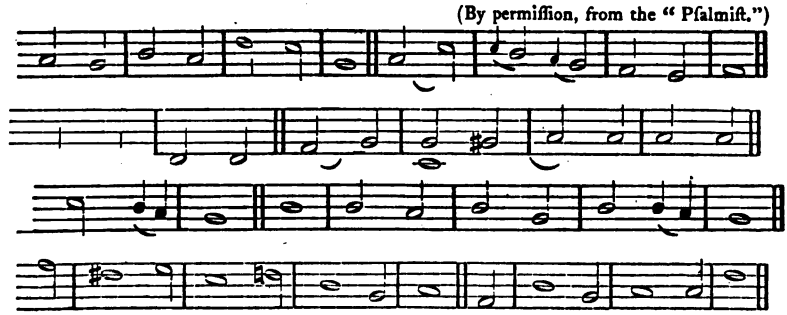
279 PHILIPPI.—C.M.

Moderate.

From Pergolesi's Stabat Mater.



S. Wesley.
(By permiſſion, from the "Pſalmiſt.")



268 HEREFORD.—8,8,6,8,8,6.

Joyful.

Come on, my part-ners in dif - trefs, Ye pil - grims

Come on, my part-ners in dif - trefs, Ye pil - grims

A - while for - get your griefs and fears, And look be -

A - while for - get your griefs and fears, And look be -

269 LEEDS.—8, 8, 8, 6.

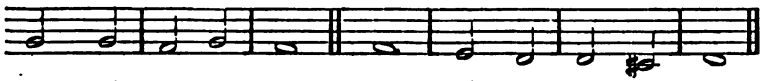
Calmly.

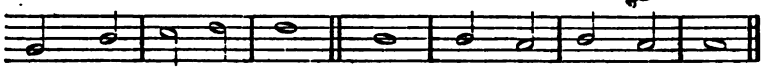
Juſt as I am, without one plea, But that Thy blood was ſhed for me,

Juſt as I am, without one plea, But that Thy blood was ſhed for me,

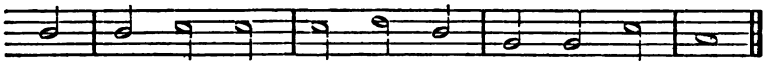
Dr. W. Boyce.

through the wil - der - neſs, Who ſtill your for - rows feel;

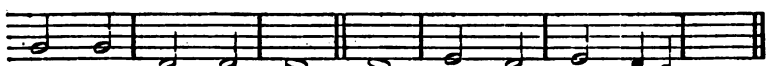




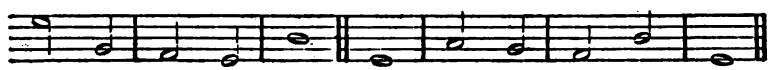
through the wil - der - neſs, Who ſtill your for - rows feel;



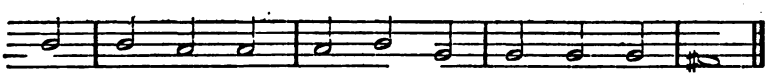
yond this vale of tears To that ce - leſ - tial hill.



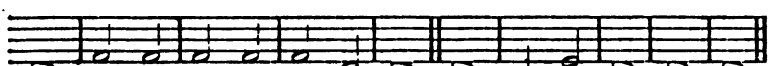
yond this vale of tears To that ce - leſ - tial hill.

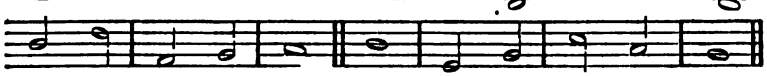


Dr. Lowell Mason.

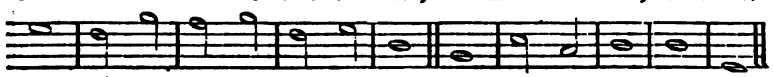


And that Thou bidſt me come to Thee, O Lamb of God, I come.





And that Thou bidſt me come to Thee, O Lamb of God, I come.



270 VESPER.—8, 7, 8, 7, 4, 7.

Slow.

Hark! the voice of love and mer - cy Sounds a - loud from

Hark! the voice of love and mer - cy Sounds a - loud from

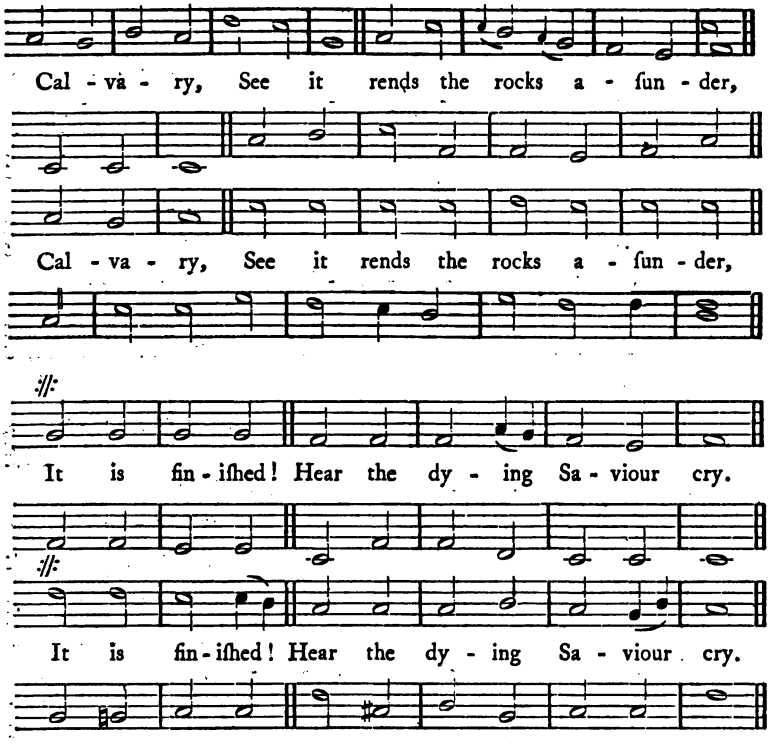
Shakes the earth and veils the sky. It is fin - iſhed!

Shakes the earth and veils the ſky. It is fin - iſhed!

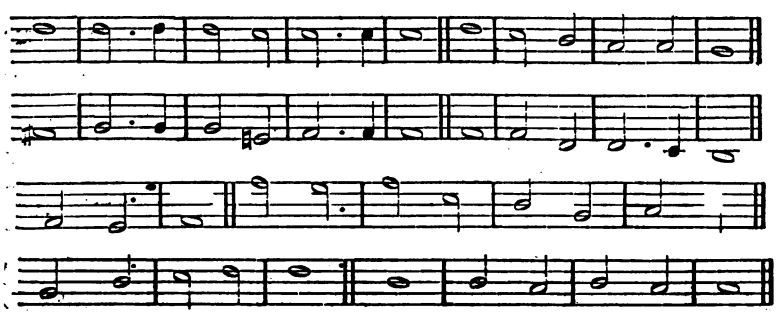
271 CANTERBURY.—S.M.

Moderate.

SIR J. STEVENSON.



From RAVENSCROFT.



272 LEBANON.—8, 6, 8, 6, 8, 8.

Moderate.

Thou art the e - ver - laſt - ing Word, The Fa - ther's

Thou art the e - ver - laſt - ing Word, The Fa - ther's

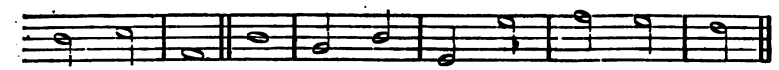
cres.

And heaven's be - lov - ed one. Wor - thy, O Lamb of

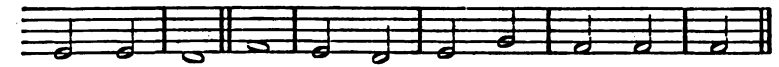
And heaven's be - lov - ed one. Wor - thy, O Lamb of

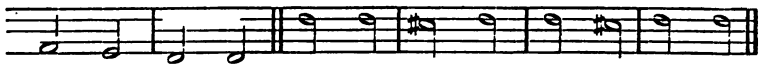
273 SHORE.—7, 7, 7, 7.

Slow.

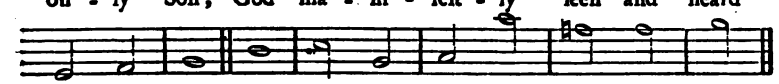


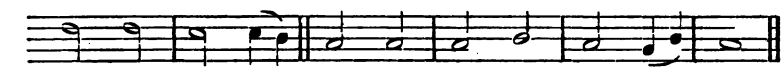
on - ly Son; God ma - ni - feſt - ly ſeen and heard,



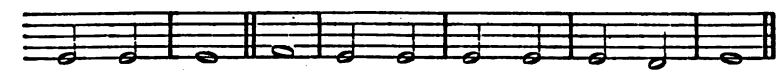


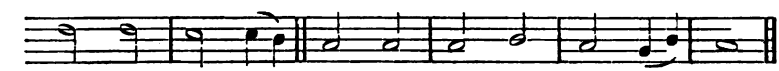
on - ly Son; God ma - ni - feſt - ly ſeen and heard



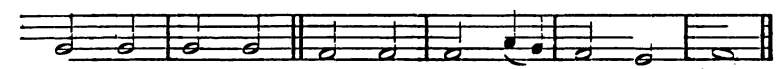


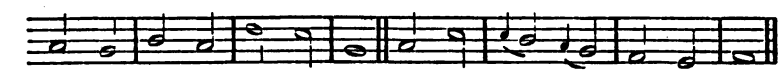
God, art Thou, That ev - 'ry knee to Thee ſhould bow.

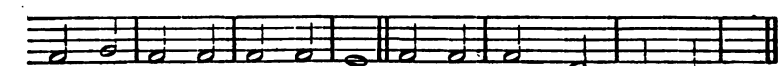


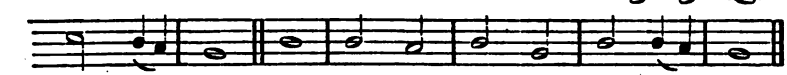


God, art Thou, That ev - 'ry knee to Thee ſhould bow.



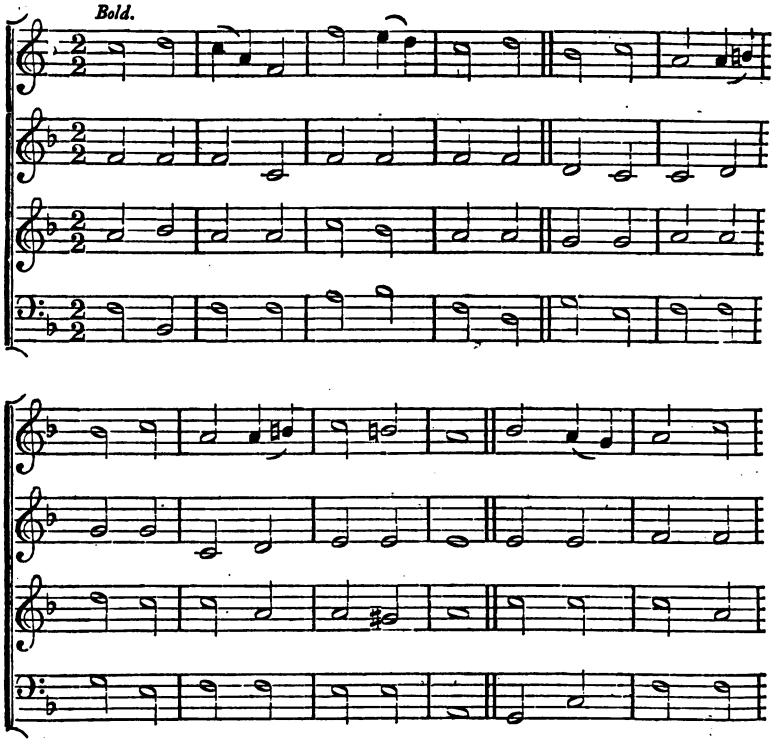






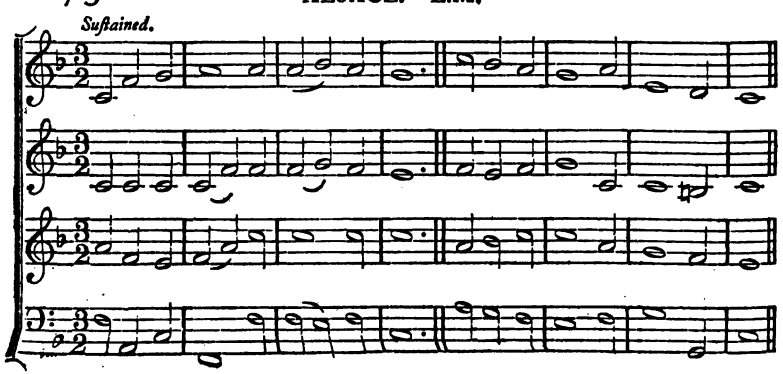
274 MOSCOW.—8, 7, 8, 7, 4, 7.

Bold.

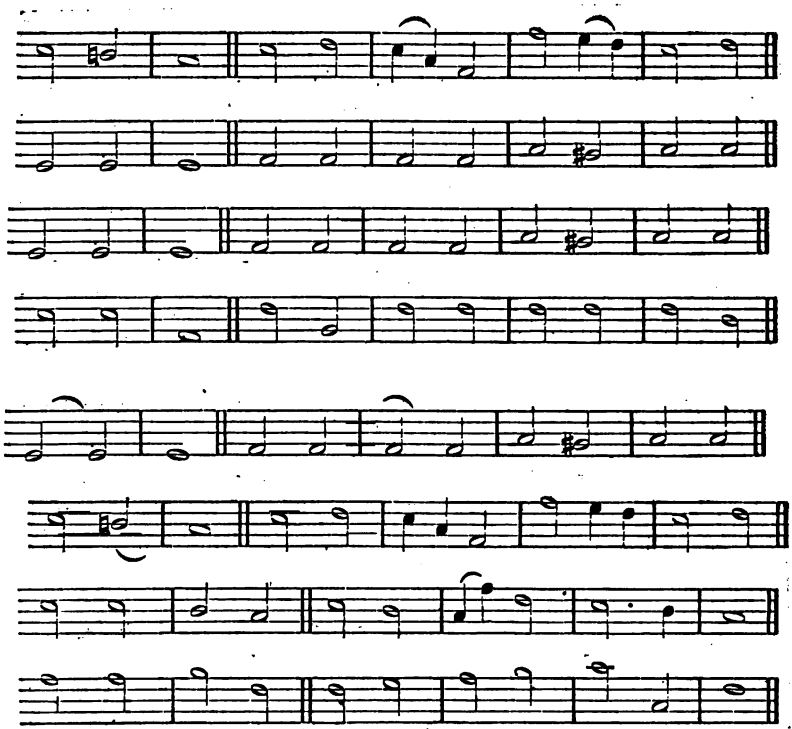


275 ALSACE.—L.M.

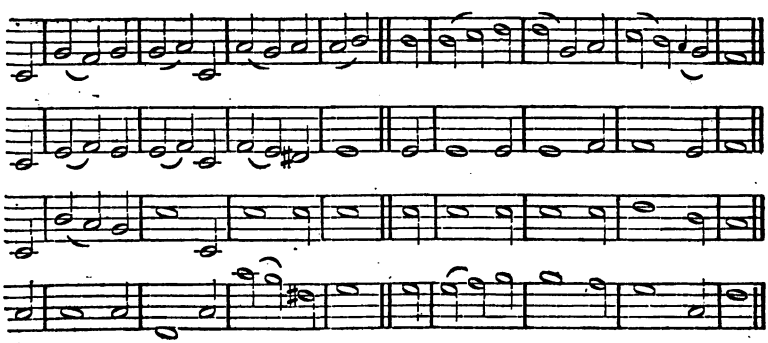
Sustained.



ZWOLFF.



BEETHOVEN.



276 MORIAH.—5, 5, 11, 5, 5, 11.

Slow.

All ye that paſs by, To Je - ſus draw nigh;

All ye that paſs by, To Je - ſus draw nigh;

Your ran - ſom and peace, Your ſure - ty He is;

Your ran - ſom and peace, Your ſure - ty He is;

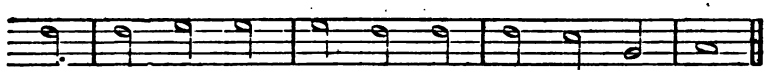
277 LITANY.—7, 7, 7, 6, or 7, 7, 7, 7.

Moderate.

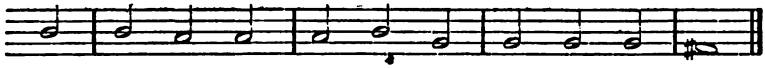
In the dark and cloudy day, When earth's riches flee a - way,

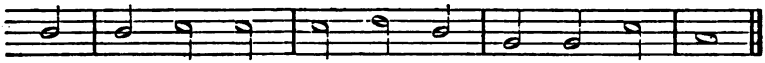
In the dark and cloudy day, When earth's riches flee a - way,

DR. GAUNTLETT.

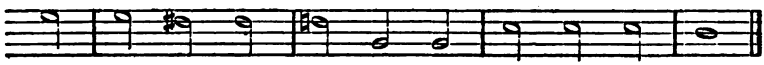


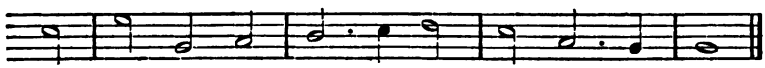
To you is it no - thing your Sa - viour ſhould die?



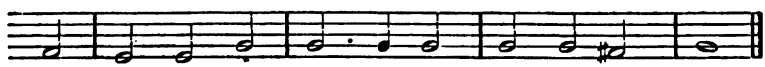


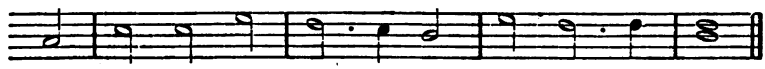
To you is it no - thing your Sa - viour ſhould die?



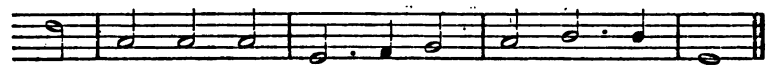


Come ſee if there e - ver was ſor - row like His.

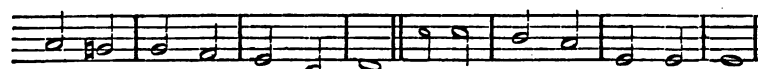




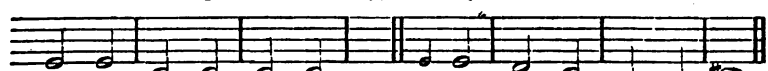
Come ſee if there e - ver was ſor - row like His.

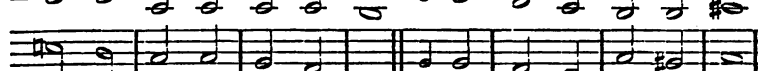


HATTON.

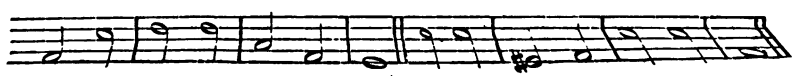


And the laſt hope will not ſtay, My Sa - viour com-fort me.



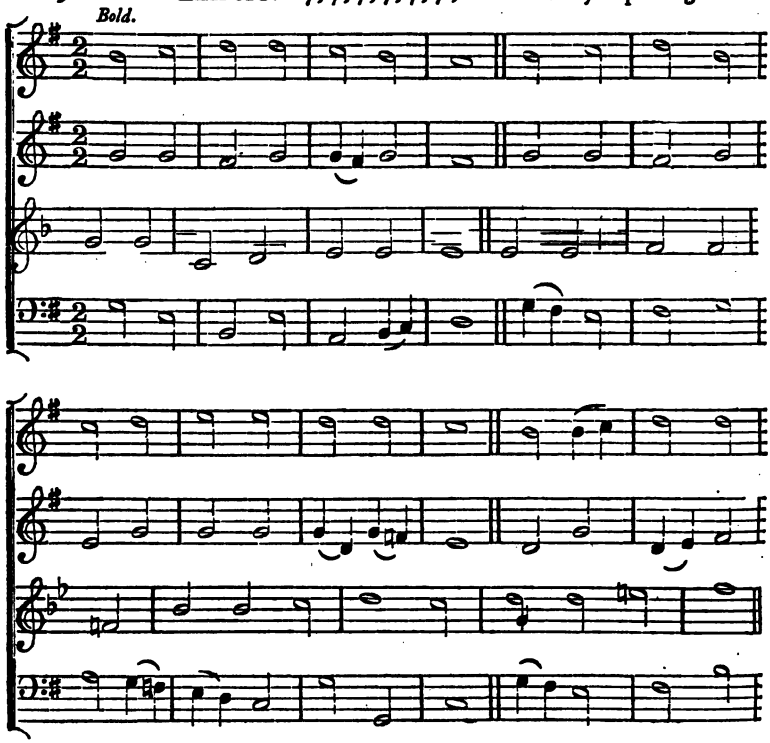


And the laſt hope will not ſtay, My Sa - viour com-fort me.



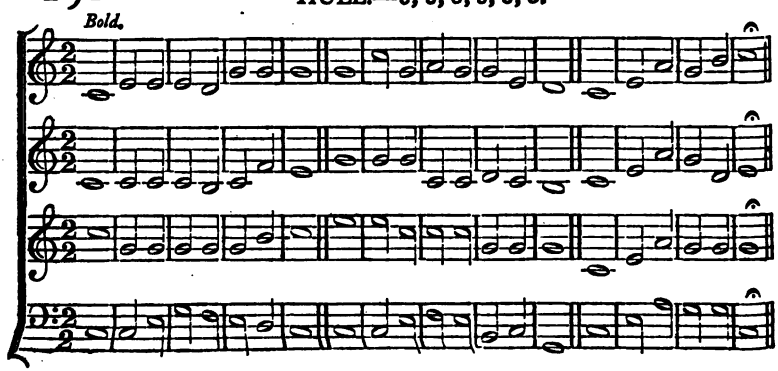
290 LEIPSIC.—7, 7, 7, 7, 7, 7; or 8 lines by repeating the first

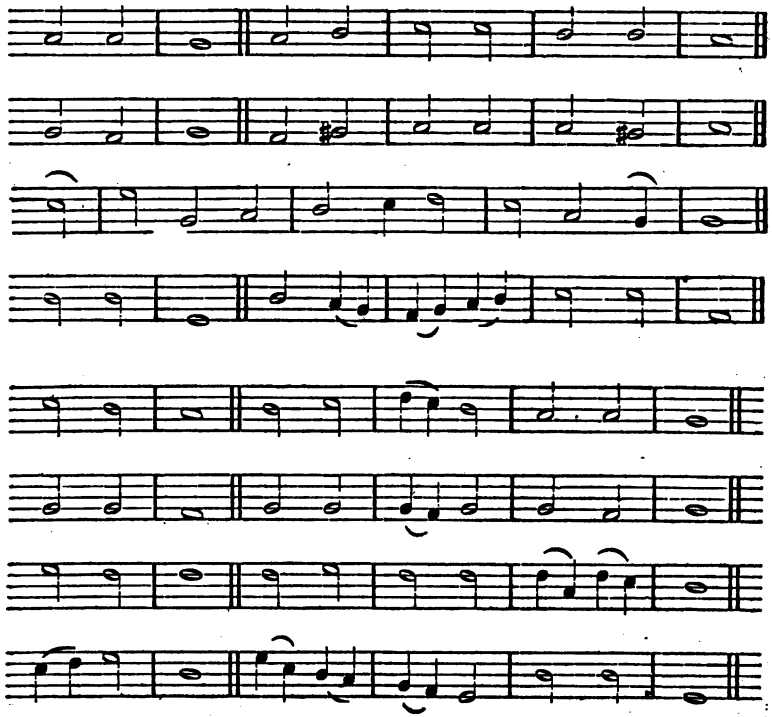
Bold.



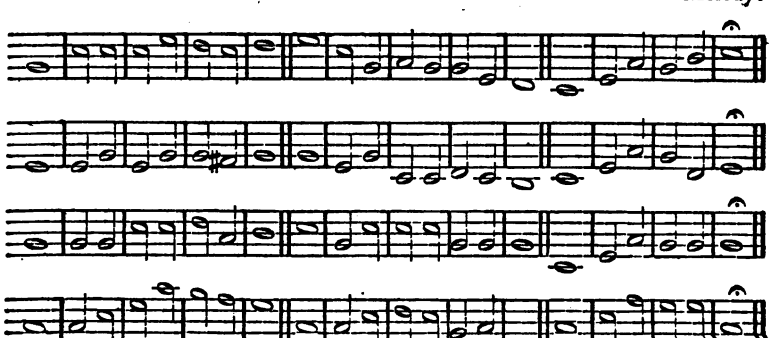
291 HULL.—8, 8, 6, 8, 8, 6.

Bold.





Old Melody.



292 PORTUGUESE.—11, 11, 11, 11.

Cheerful.

O had I, my Saviour, the wings of a dove, How

O had I, my Saviour, the wings of a dove, How

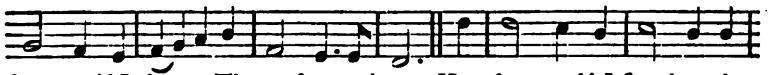
wea - ry have rest, And hide all my cares in Thy

wea - ry have rest, And hide all my cares in Thy

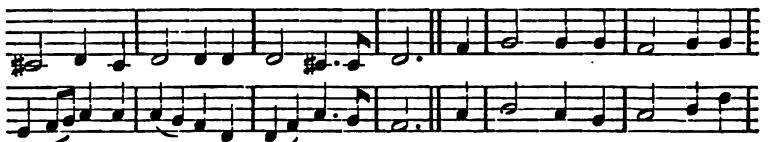
293 MARINERS.—8, 7, 8, 7.

Joyful.

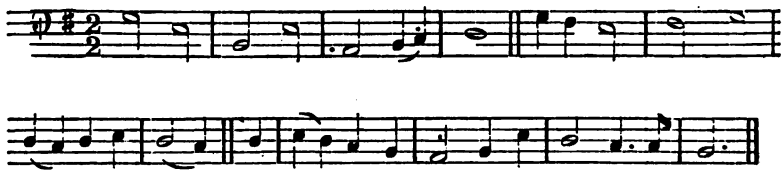
JOHN READING, 1760.—"Adeſte Fideles."



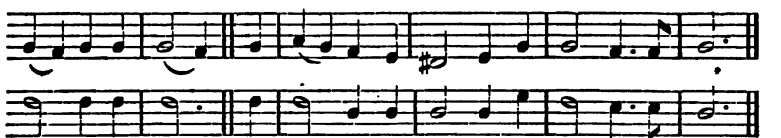
ſoon would I ſoar to Thy preſence a-bove; How ſoon would I fly where the



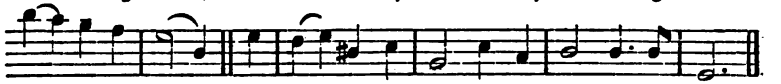
ſoon would I ſoar to Thy preſence a-bove; How ſoon would I fly where the



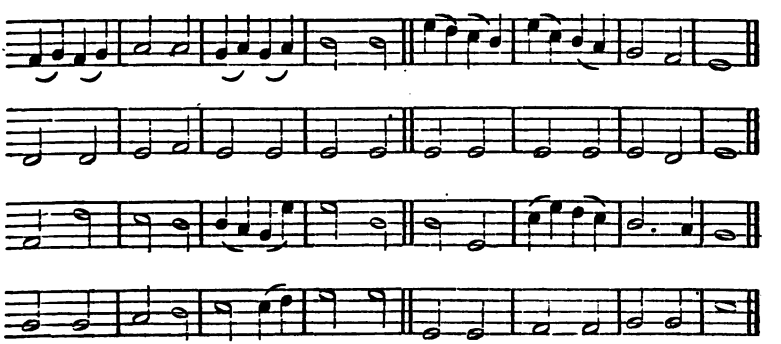
ſhel-ter-ing breaſt, And hide all my cares in Thy ſhel-ter-ing breaſt.



ſhel-ter-ing breaſt, And hide all my cares in Thy ſhel-ter-ing breaſt.



Sicilian Melody.



294 JERUSALEM.—8, 6, 8, 6, 8, 6.

Moderate.

For e - ver will I bless the Lord, Nor cease His

For e - ver will I bless the Lord, Nor cease His

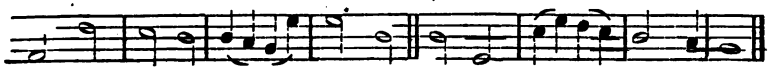
That the op - press'd and weak May trust in

That the op - press'd and weak May trust in

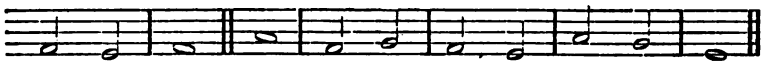
295 GALILEE.—L.M.

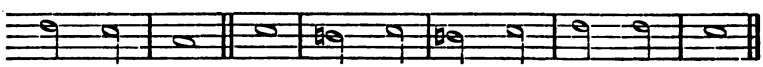
Moderate.

JOHANN CRÜGER.

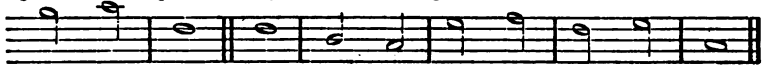


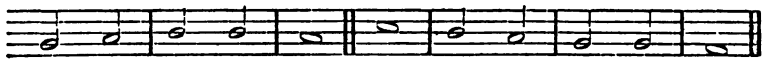
praiſe to ſpeak: My ſong His good-neſs ſhall re - cord,



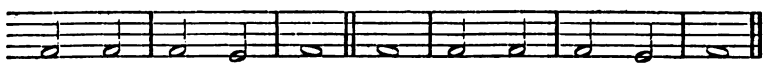


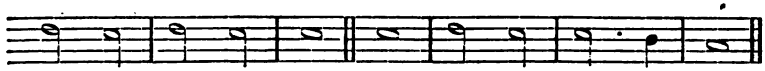
praiſe to ſpeak: My ſong His good-neſs ſhall re - cord,



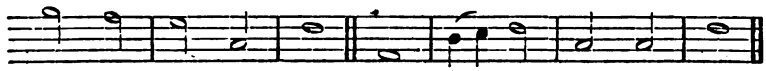


Him, who will re - ward The hum - ble and the meek.

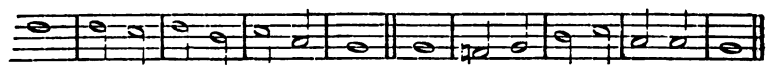


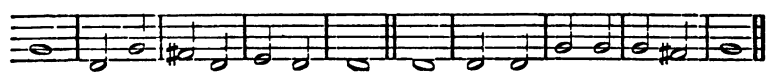


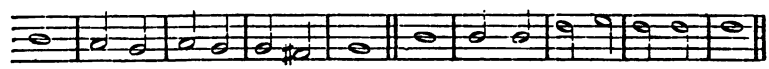
Him, who will re - ward The hum - ble and the meek.

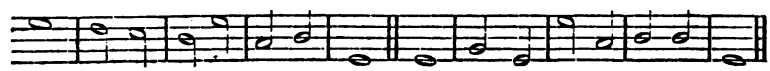


Old Latin.—"Crudelis Herodes."









296 IRENE.—8, 7, 8, 7, 8, 7; or 8, 7, 8, 7, 4, 7.

Slowly.

Sing, my tongue, the Sa-viour's glo - ry, Of His crofs the

Sing, my tongue, the Sa-viou'rs glo - ry, Of His crofs the

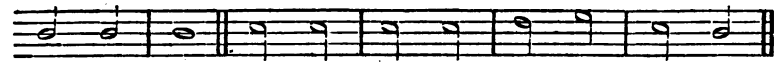
Tell the tri-umph of the King: He, the world's Re -

Tell the tri-umph of the King: He, the world's Re -

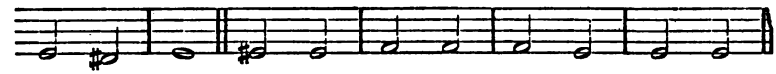
297 BABYLON.—.L.M.

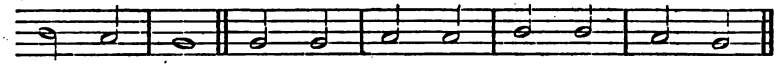
Grave.

Dr. Louis Spohr.

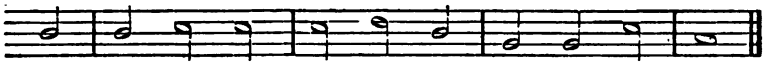


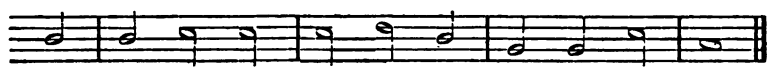
myſ - tery ſing; Liſt on high the won - drous tro - phy,



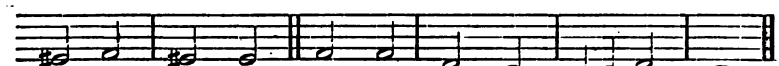


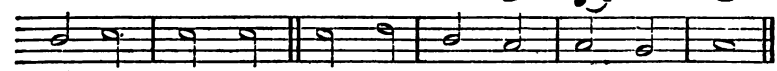
myſ - tery ſing; Liſt on high the won - drous tro - phy,



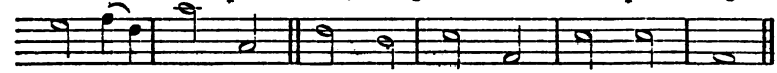


- deemer, con - quers Death, through death now van - quiſh - ing.

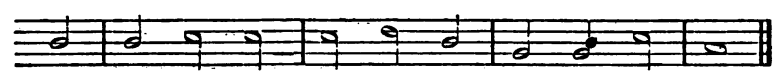


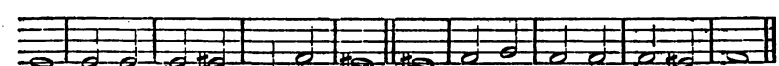


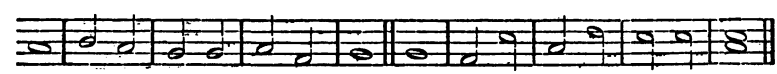
- deemer, con - quers Death, through death now van - quiſh - ing.

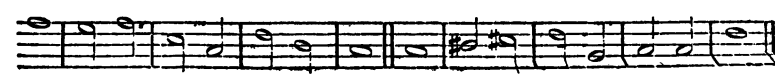


Dr. T. Campion.—1600.









298 STRASBURG.—11, 10, 11, 10.

Cheerful.

Bright - eſt and beſt of the Sons of the Morn-ing,

Bright - eſt and beſt of the Sons of the Morn-ing,

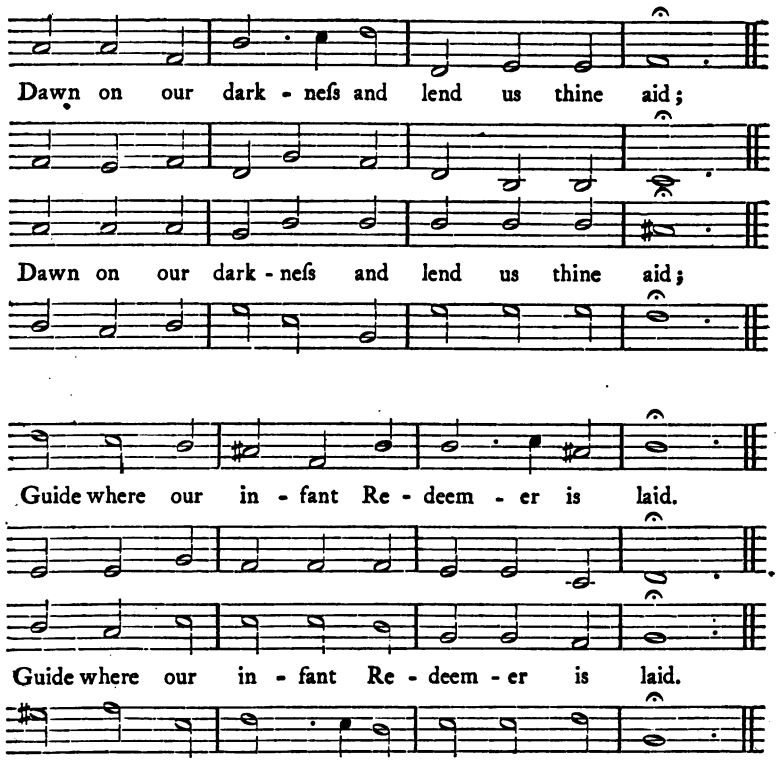
Star of the Eaſt, our ho - ri - zon a - dorn - ing,

Star of the Eaſt, our ho - ri - zon a - dorn - ing.

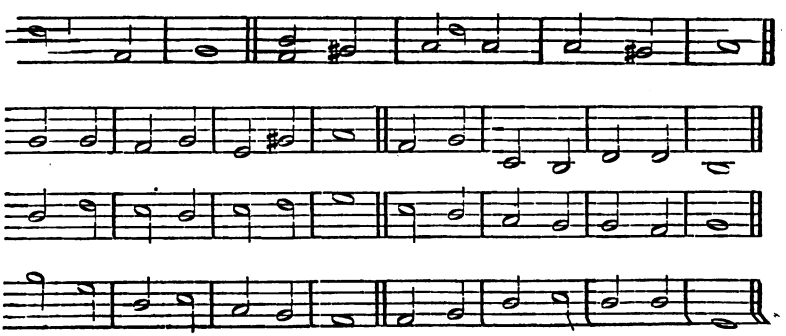
299 BATTISHILL.—7, 7, 7, 7.

Cheerful,

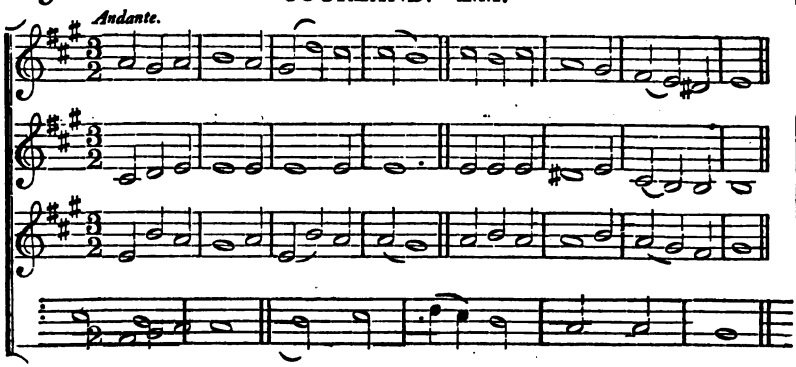
JOHN RUDOLPH AHLE, 1673.



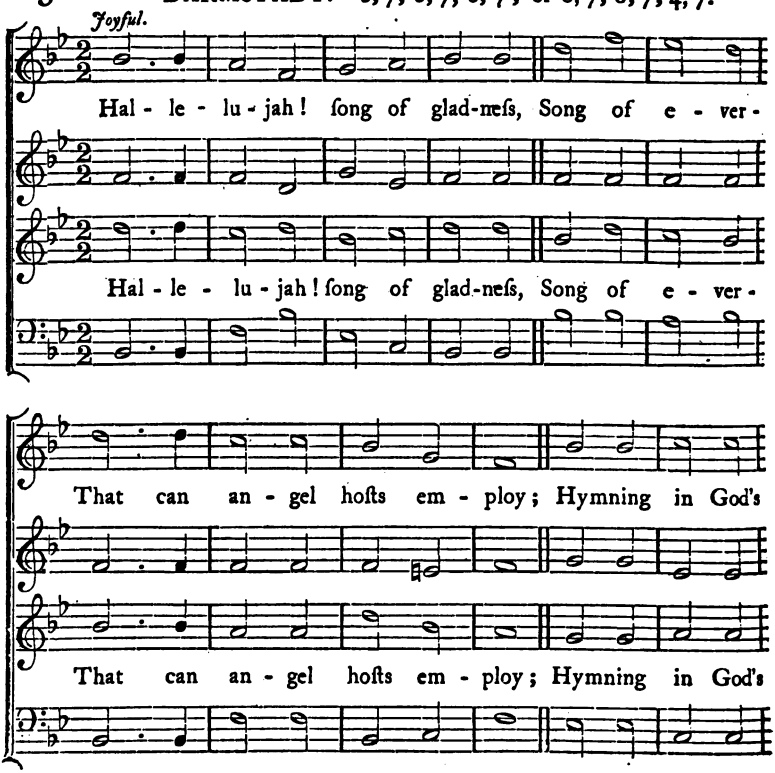
JONATHAN BATTISHILL.

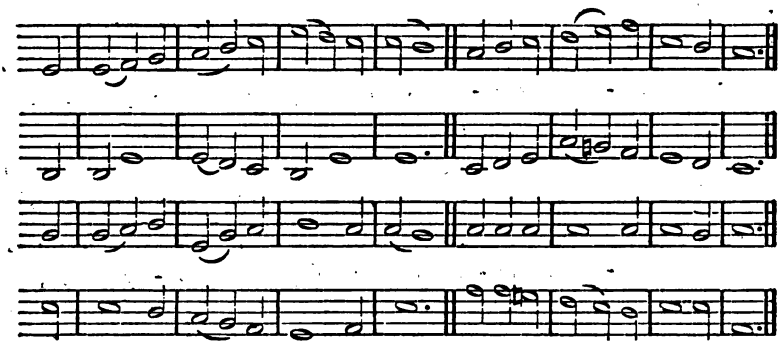


300 COURLAND.—L.M.

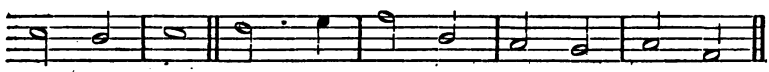


301 DARMSTADT.—8, 7, 8, 7, 8, 7; or 8, 7, 8, 7, 4, 7.

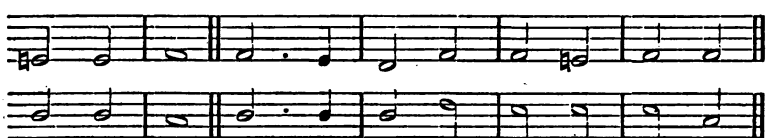




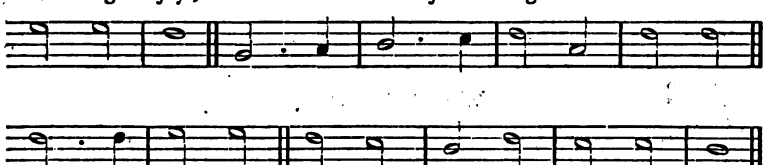
Darmſtadt Cantional, 1687.



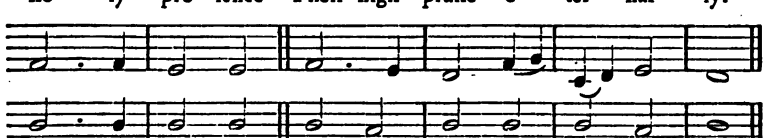
- laſt - ing joy; Hal - le - lu - jah! ſong the ſweet - eſt



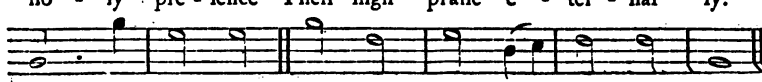
- laſt - ing joy; Hal - le - lu - jah! ſong the ſweet - eſt



ho - ly pre - ſence Their high praiſe e - ter - nal - ly.



ho - ly pre - ſence Their high praiſe e - ter - nal - ly.



302 BARTHOLOMEW.—10, 10, 10, 10.

Cheerful.

A - gain re - turns the day of ho - ly reſt,

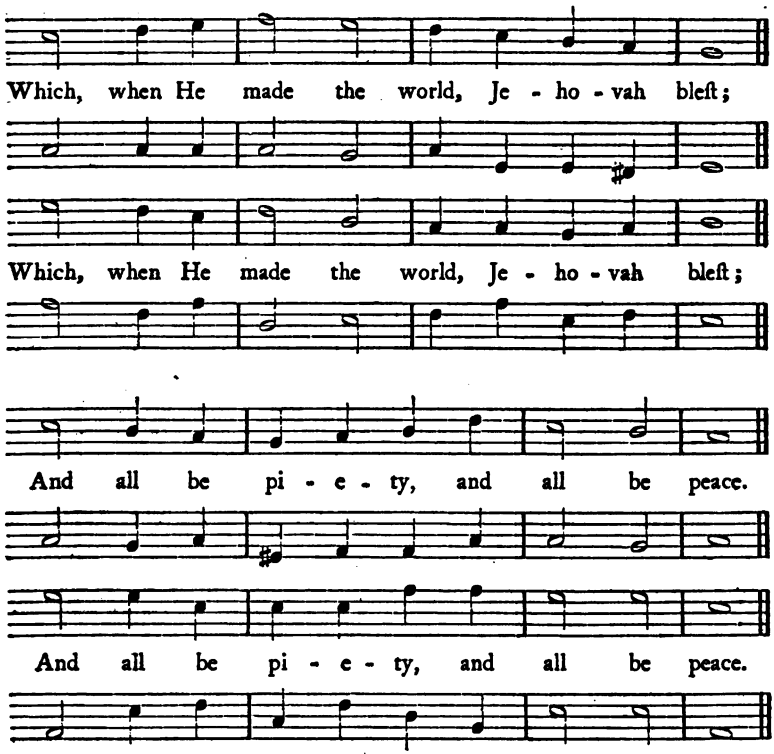
A - gain re - turns the day of ho - ly reſt,

When, like his own, He bade our la - bours ceaſe,

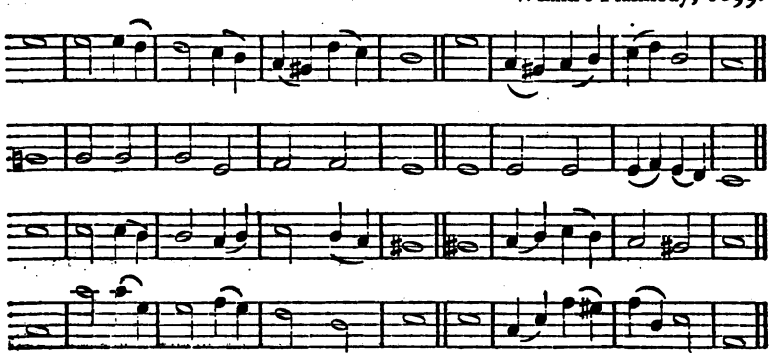
When, like his own, He bade our la - bours ceaſe,

303 WALSAL.—C.M.

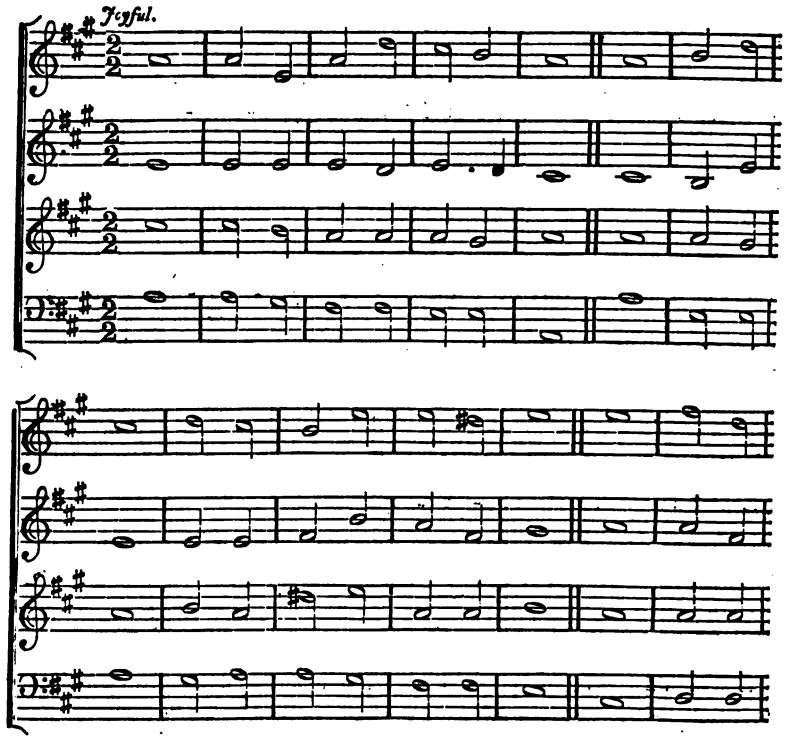
Grave.



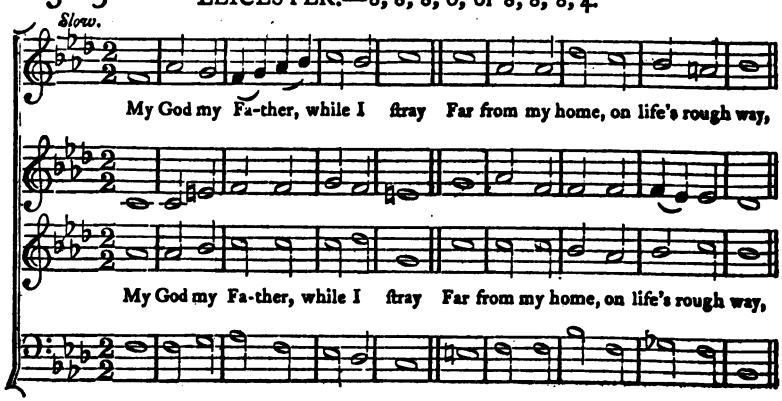
Wilkin's Pſalmody, 1699.

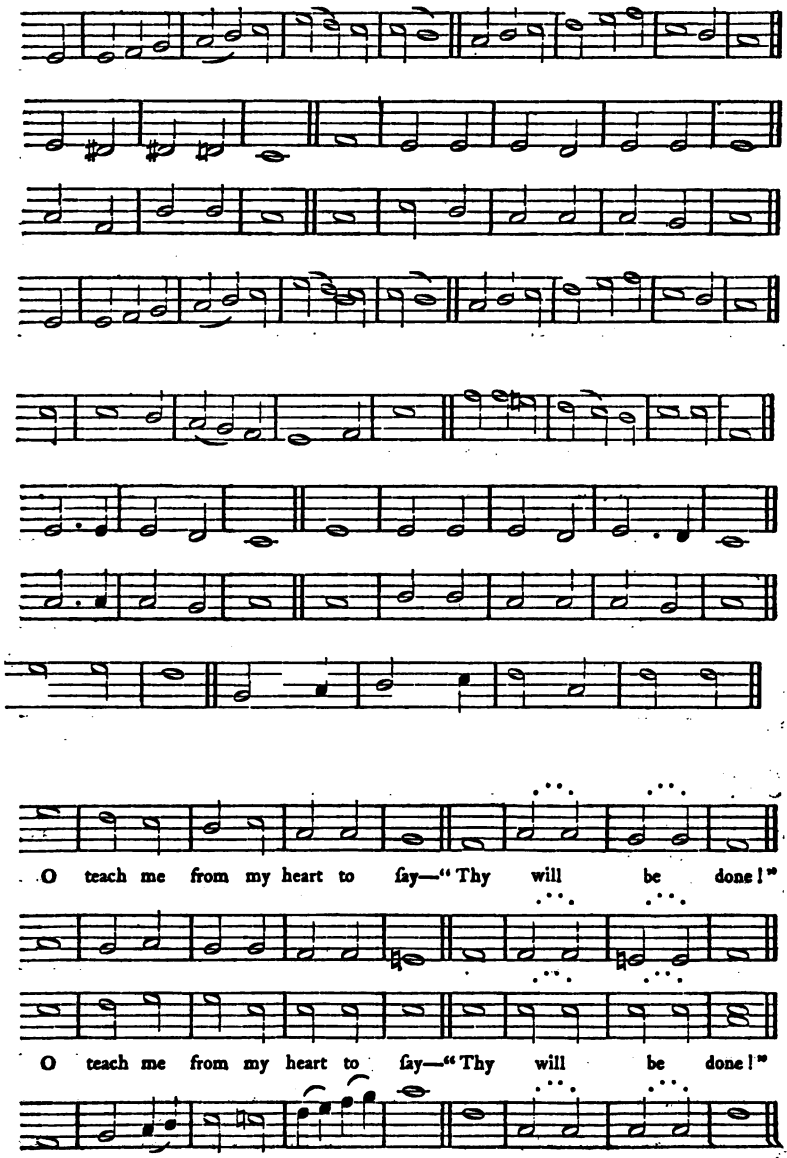


304 MELANCTHON.—8, 8, 8, 8, 8, 8.



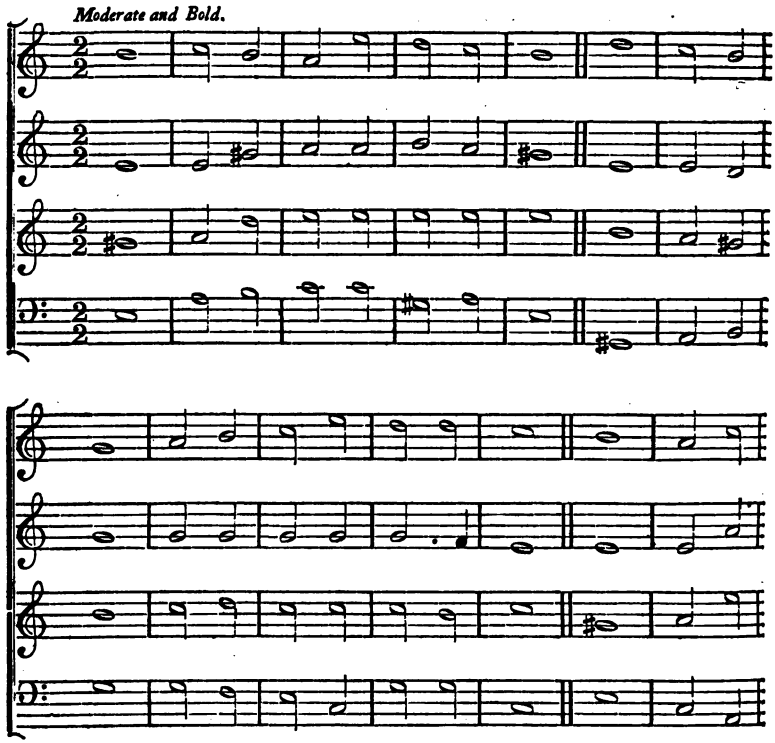
305 LEICESTER.—8, 8, 8, 6, or 8, 8, 8, 4.




O teach me from my heart to say—"Thy will be done!"
O teach me from my heart to say—"Thy will be done!"

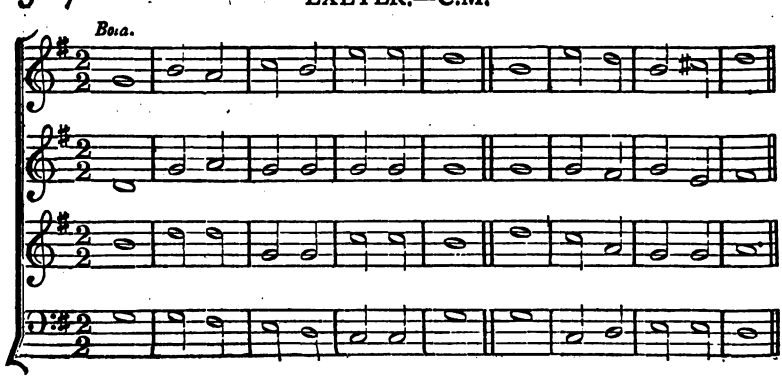
306 EPHESUS.—8, 8, 8, 8, 8, 8.

Moderate and Bold.

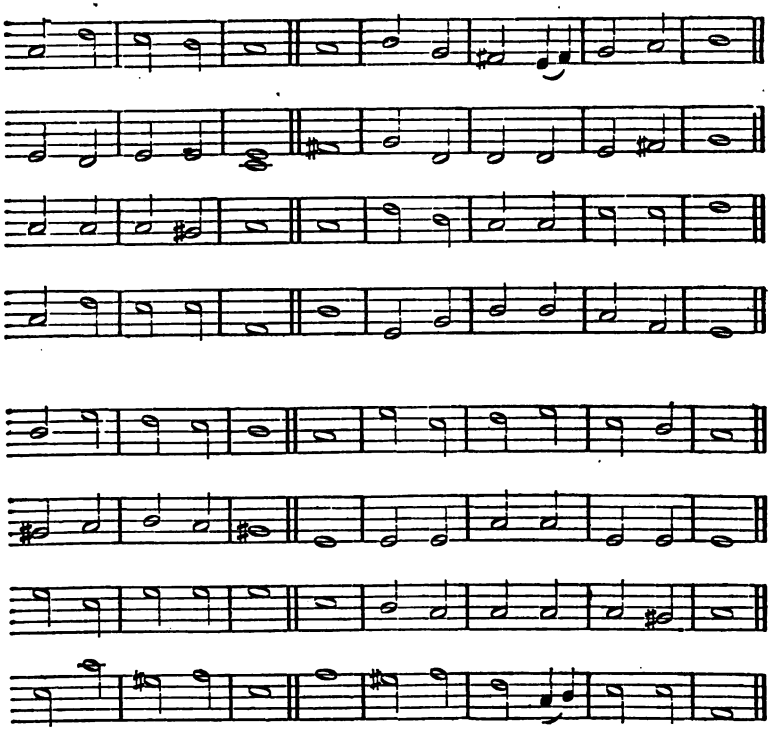


307 EXETER.—C.M.

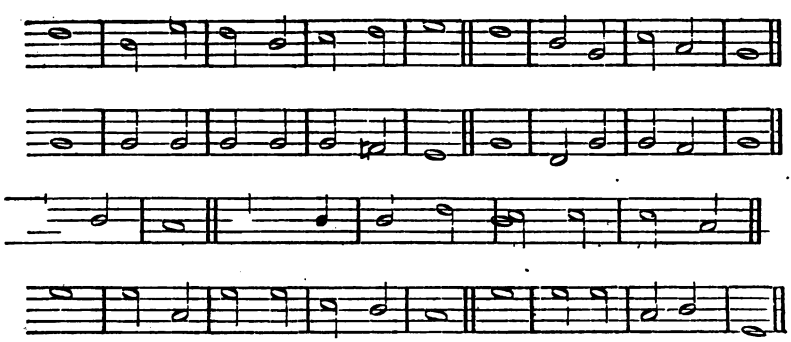
Bold.



LUTHER, Klug's Gesangbuch, 1543.

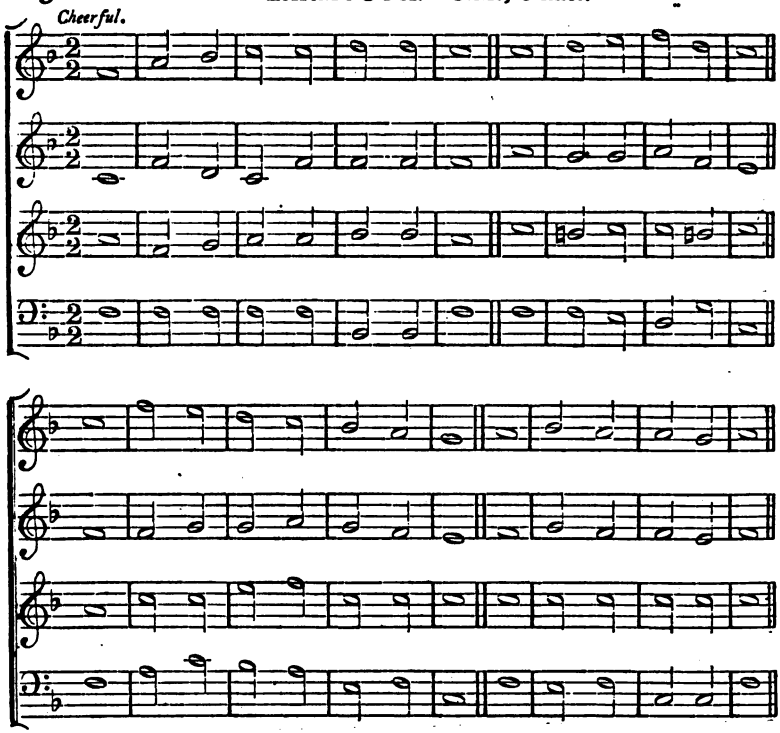


RAVENSCROFT.



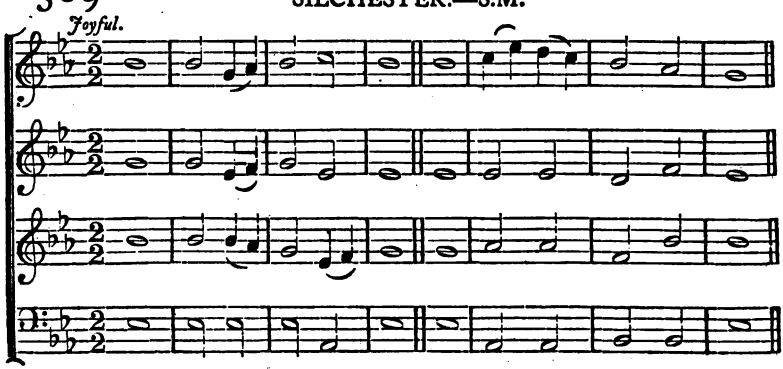
308 WEARMOUTH.—C.M., 8 lines.

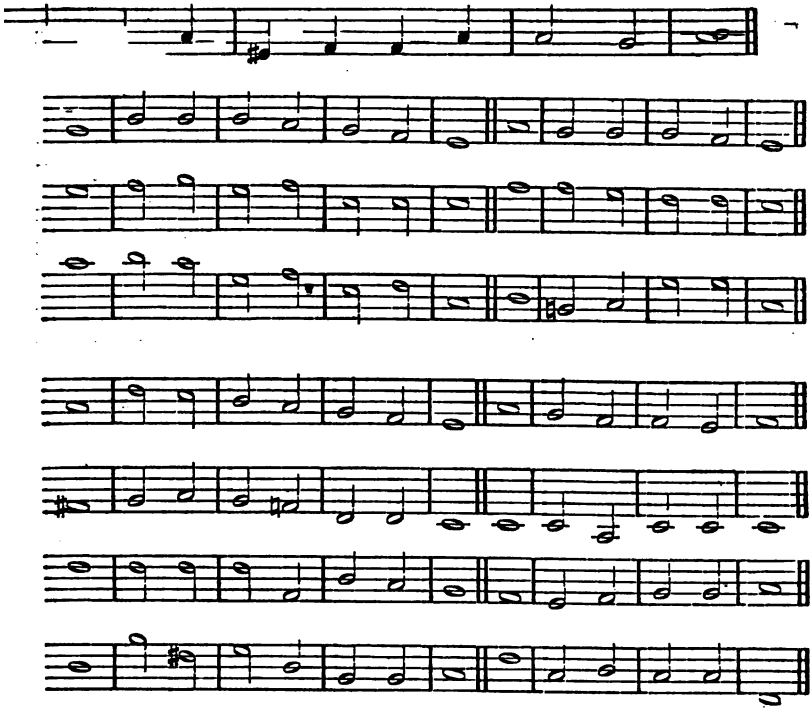
Cheerful.



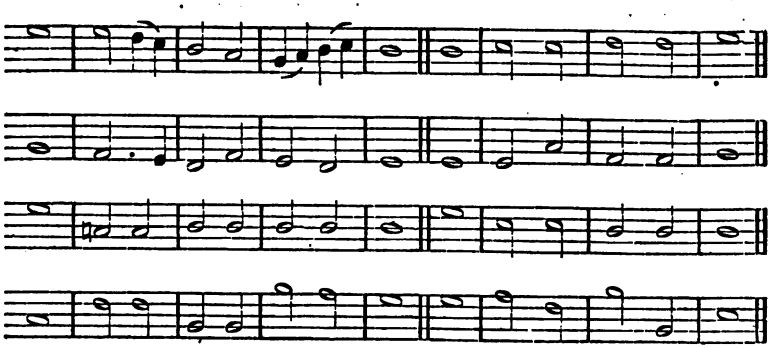
309 SILCHESTER.—S.M.

Joyful.



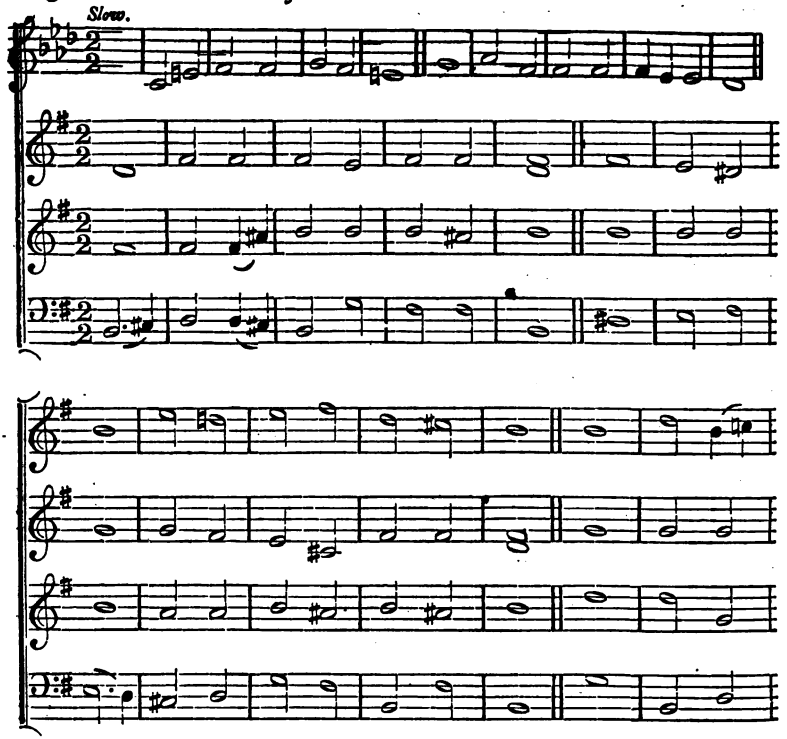


Rev. Cæsar Malan.



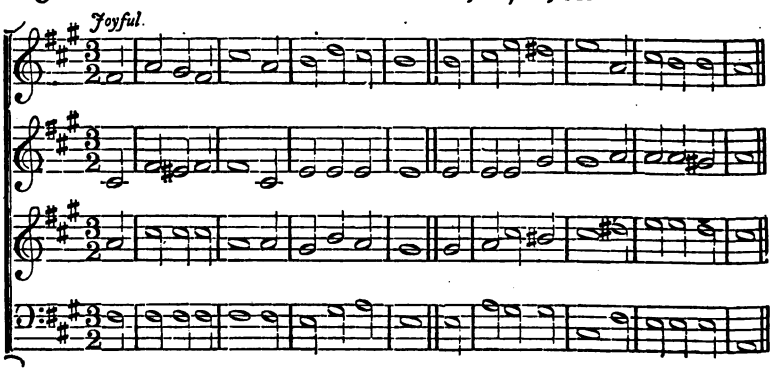
310 JENA.—L.M. 6 lines.

Slow.

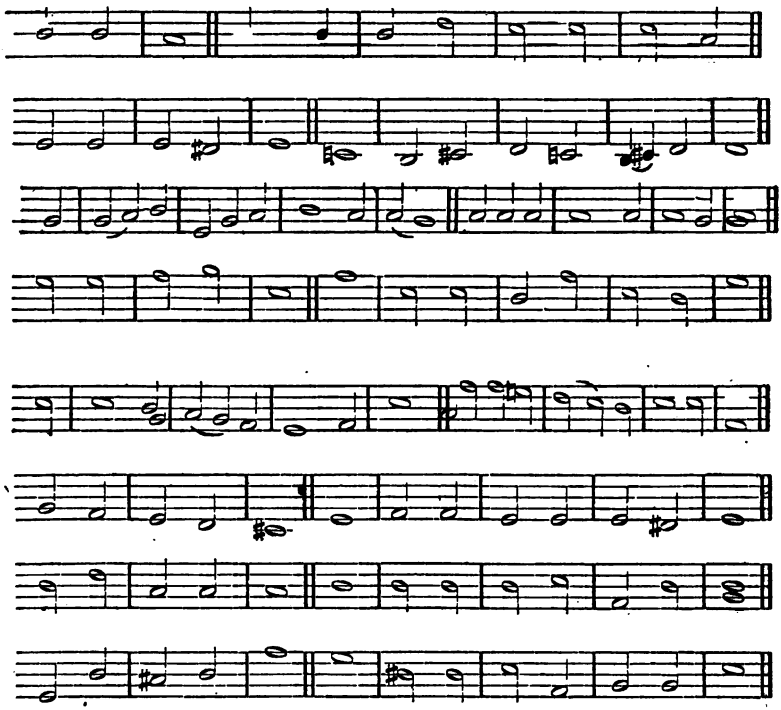


311 WERBURG.—10, 10, 11, 11.

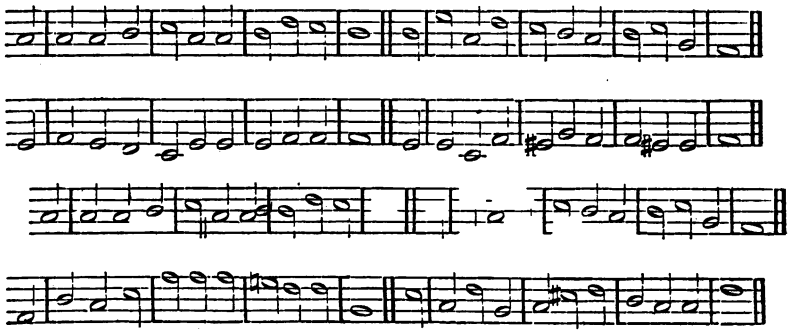
Joyful.



JOHANN WALTER's Gesangbuch, 1525.

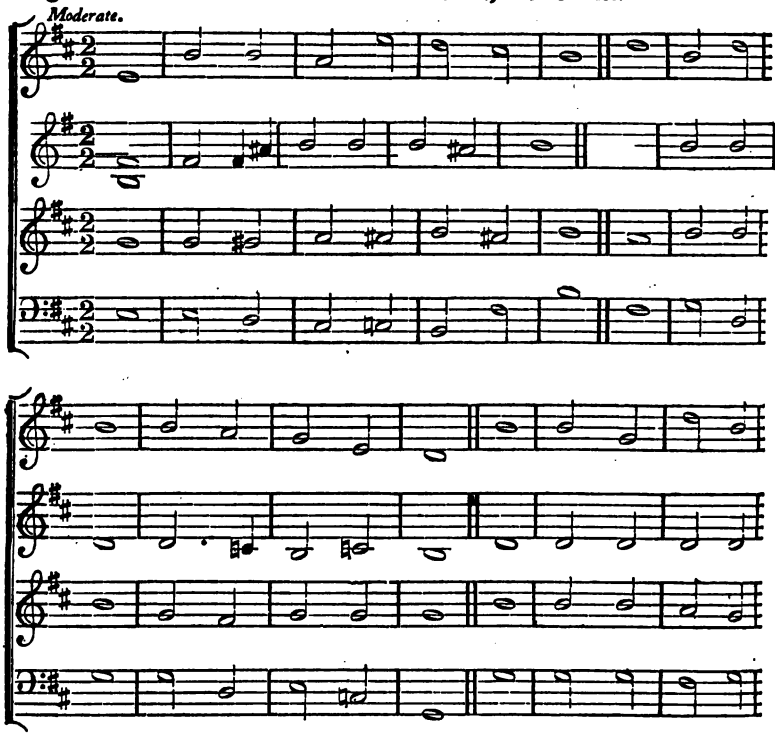


RAVENSCROFT's Whole Book of Psalms.



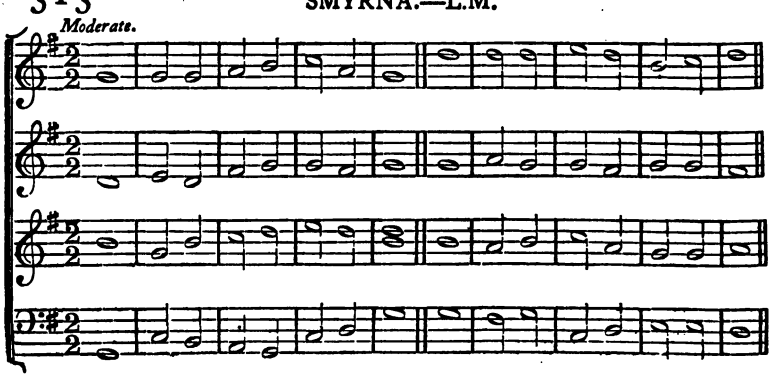
312 WESTPHALIA.—C M., 6 or 8 lines.

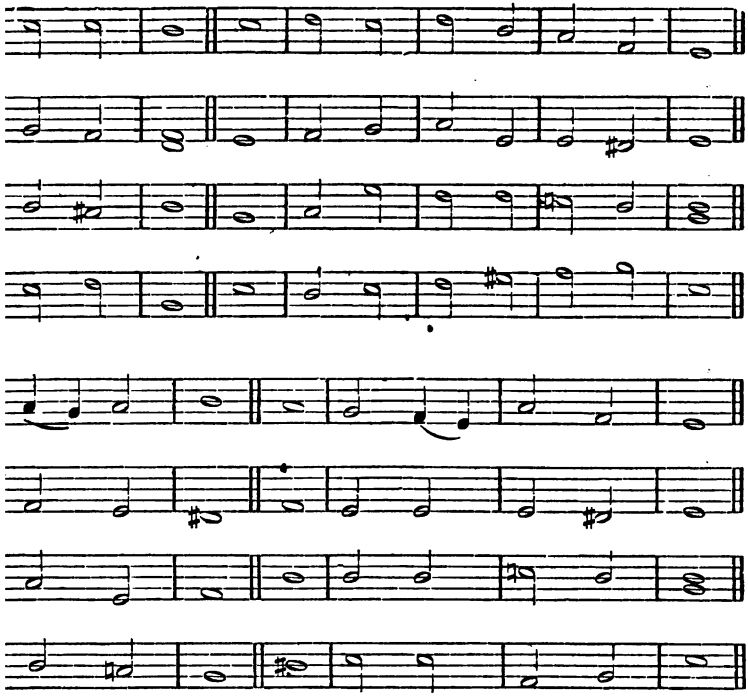
Moderate.



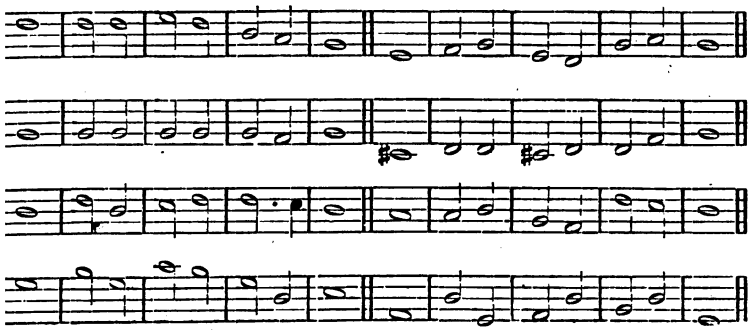
313 SMYRNA.—L.M.

Moderate.



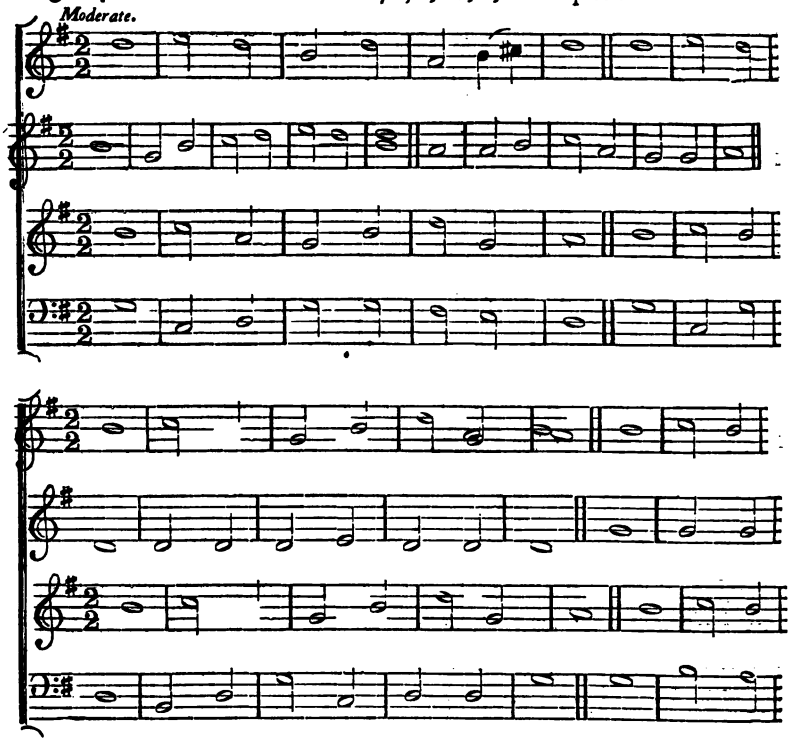


Old Latin. "Jesu Redemptor omnium."



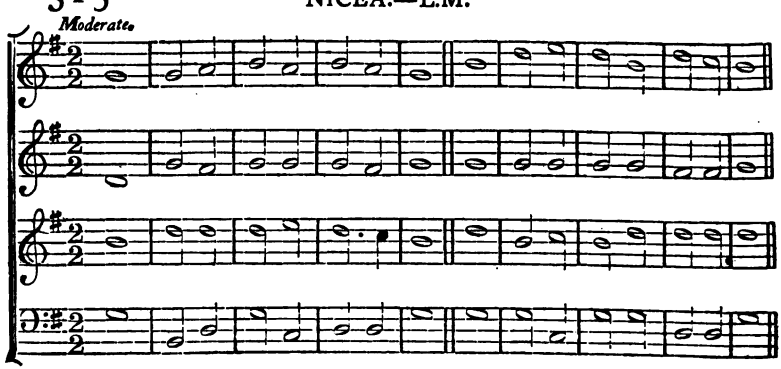
314 ANTIOCH.—8, 8, 8, 8, 8, 8. Triplets.

Moderate.

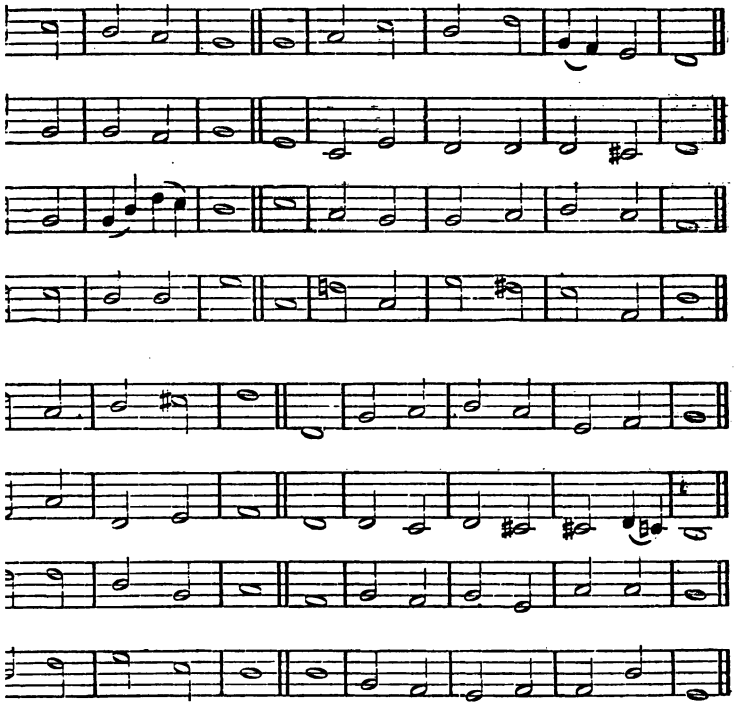


315 NICEA.—L.M.

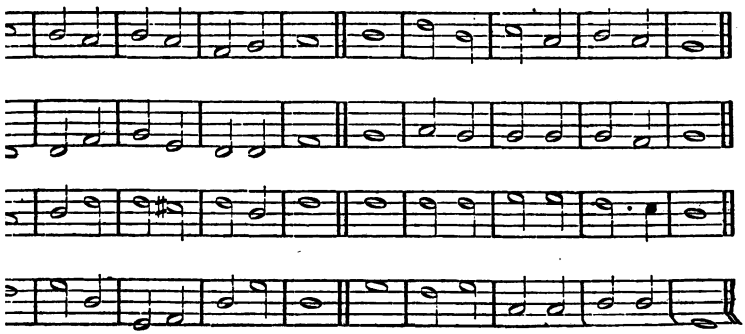
Moderate.



Old Latin. "Veni Sancte Spiritus," adapted by LUTHER.



Old Latin. "Lucis Creator."



316 HILARY.—6, 6, 8, 6, 6, 8.

Bold.

The Lord Je - ho - vah reigns, And roy - al

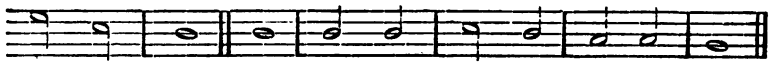
The Lord Je - ho - vah reigns, And roy - al

Ar - ray'd in robes of light, Be - girt with

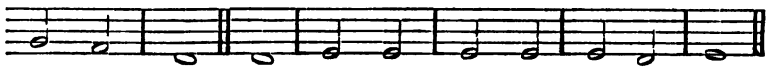
Ar - ray'd in robes of light, Be - girt with

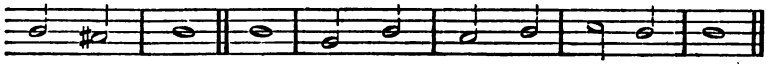
317 GLOUCESTER.—C.M.

Joyful.

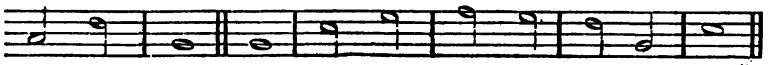


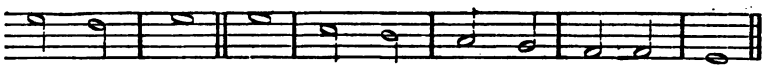
ſtate main - tains, His head with aw - ful glo-ries crown'd,



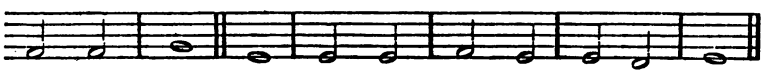


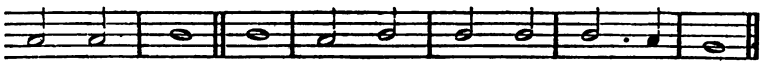
ſtate main - tains, His head with aw - ful glo - ries crown'd,



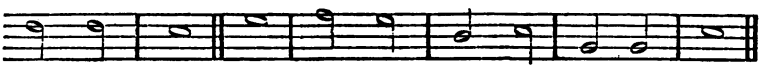


ſov' - reign might, And rays of ma - jes - ty a - round.

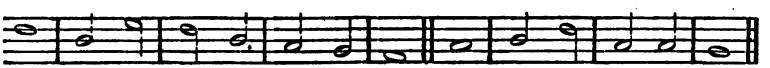


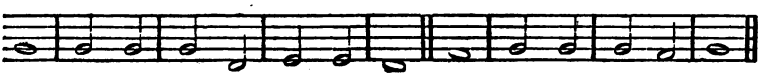


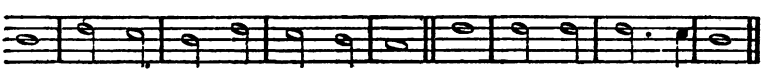
ſov' - reign might, And rays of ma - jes - ty a - round.

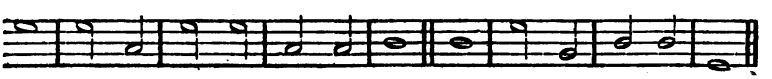


ESTE's Pſalter.









318 ARIMATHEA.—7's, 8 lines. [May alſo be ſung

Joyful.

Chriſt the Lord is riſen to-day, Sons of men and an-gels ſay;

Chriſt the Lord is riſen to-day, Sons of men and an-gels ſay;

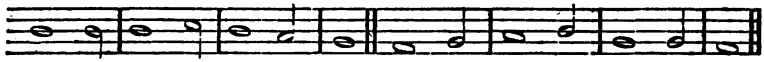
Love's re-deem-ing work is done; Fought the fight, the bat-tle won.

Love's re-deem-ing work is done; Fought the fight, the bat-tle won.

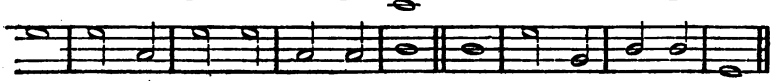
319 PERGAMOS.—L.M

Moderate.

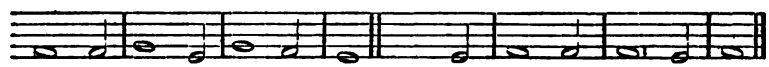
in common time.] Melody of the 14th century.—" Reſonet in laudibus."



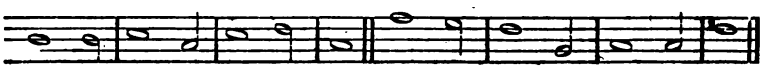
Raise your ſongs and triumphs high; Sing, ye heav'ns, and earth re - ply.

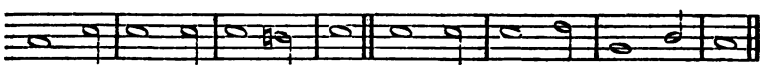


Raiſe your ſongs and triumphs high; Sing, ye heav'ns, and earth re - ply.



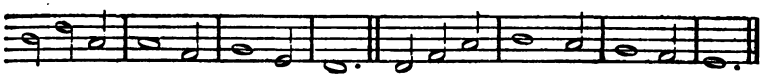
Lo! our ſun's e - clipſe is o'er, Lo! he ſets in blood no more.

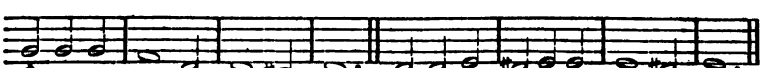


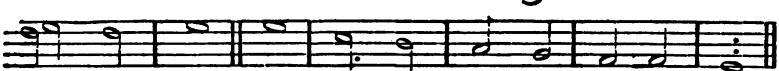


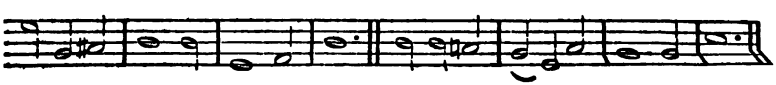
Lo! our ſun's e - clipſe is o'er, Lo! he ſets in blood no more.

Old Latin.—" Triſtes erant Apoſtoli."









320 BETHEL.—7, 6, 7, 6, 7, 7.

Slow and earneſtly.

In the day of thy dif - treſs May Je - ho - vah

In the day of thy dif - treſs May Je - ho - vah

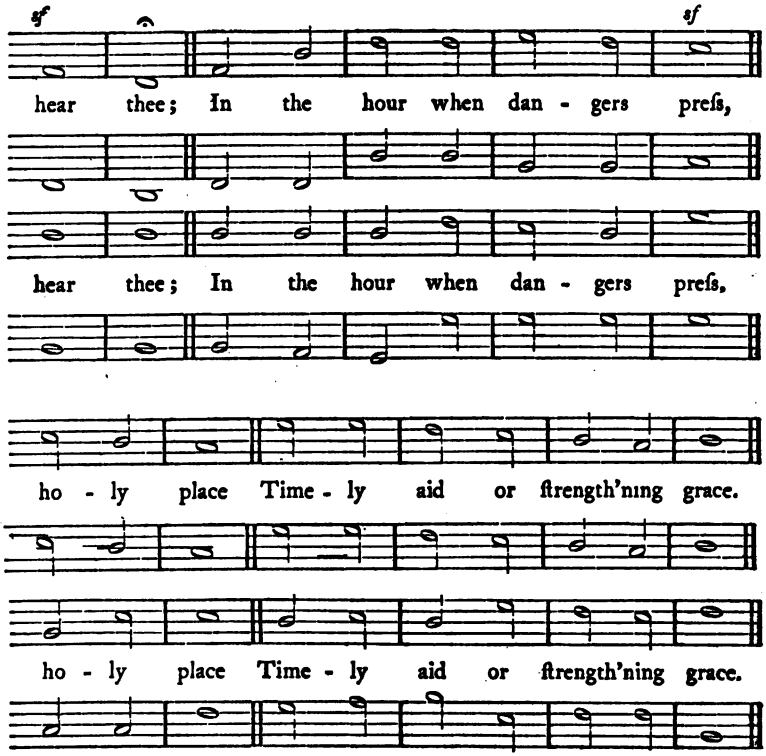
Ja - cob's God be near thee; Send thee from His

Ja - cob's God be near thee; Send thee from His

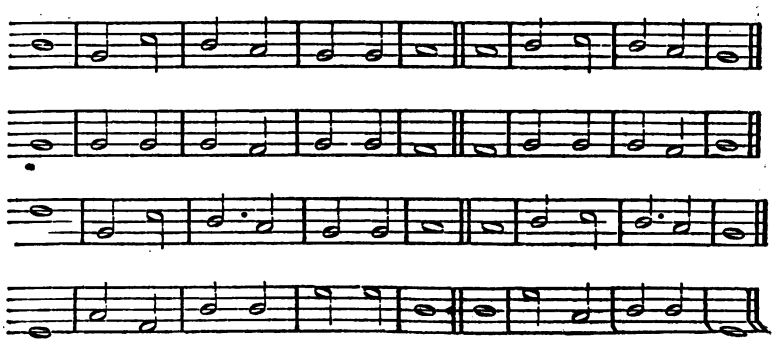
321 GILDAS.—S.M.

Joyous.

H. A. Wedd.



"Mittet ad Virginem." Attributed to Peter Abelard, A.D. 1120.



322 NATIVITY.—7, 7, 7, 7, 7, 7, 7, 7. [May alſo be ſung

Joyful.

Hark! the he - rald an - gels ſing Glo-ry to the new-born king;

Hark! the he - rald an - gels ſing Glo-ry to the new-born king;

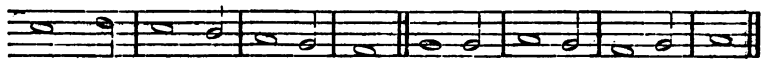
Joy - ful all ye nations riſe, Join the tri-umph of the ſkies;

Joy - ful all ye na-tions riſe; Join the triumph of the ſkies:

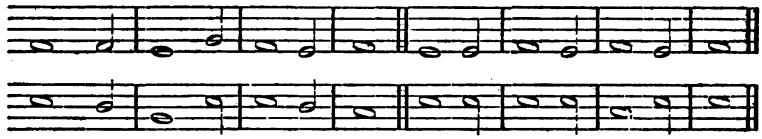
323 BURMAH.—C.M.

Moderate.

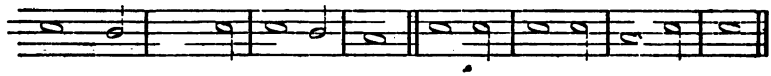
in Common Time.] Old Latin, 15th Century. "In dulci jubilo."

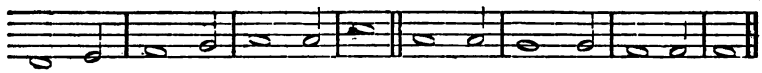


Peace on earth, and mer-cy mild, God and fin-ners re- con - cil'd.

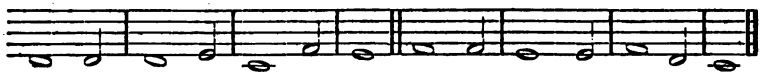


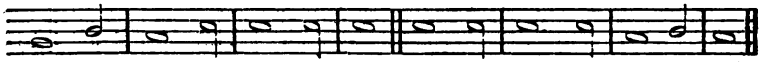
Peace on earth, and mer-cy mild, God and fin - ners re - con - cil'd.



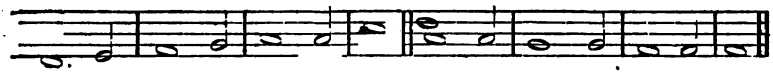


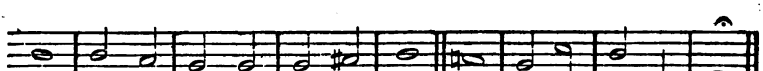
With th'an - gel - ic hosts pro-claim Christ is born in Beth-le-hem.

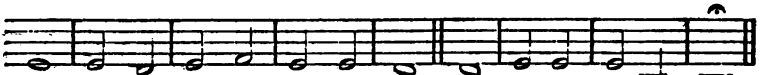


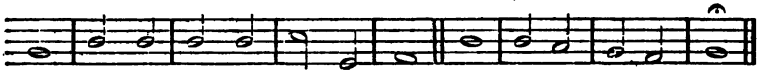


With th'an - gel - ic hosts pro-claim Christ is born in Beth - le-he .



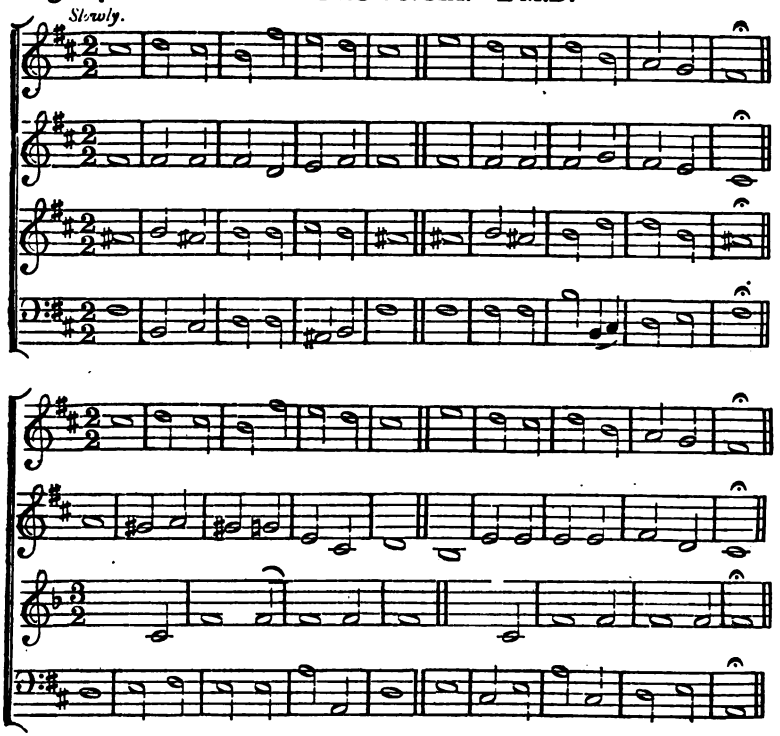






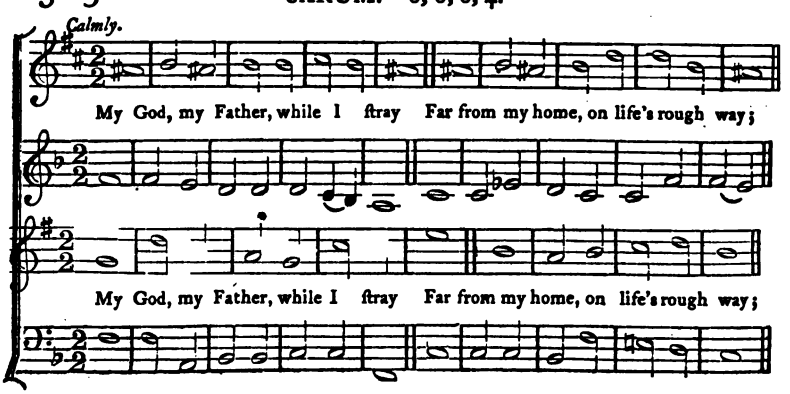
324 THURINGIA.—L M.D.

Slowly.

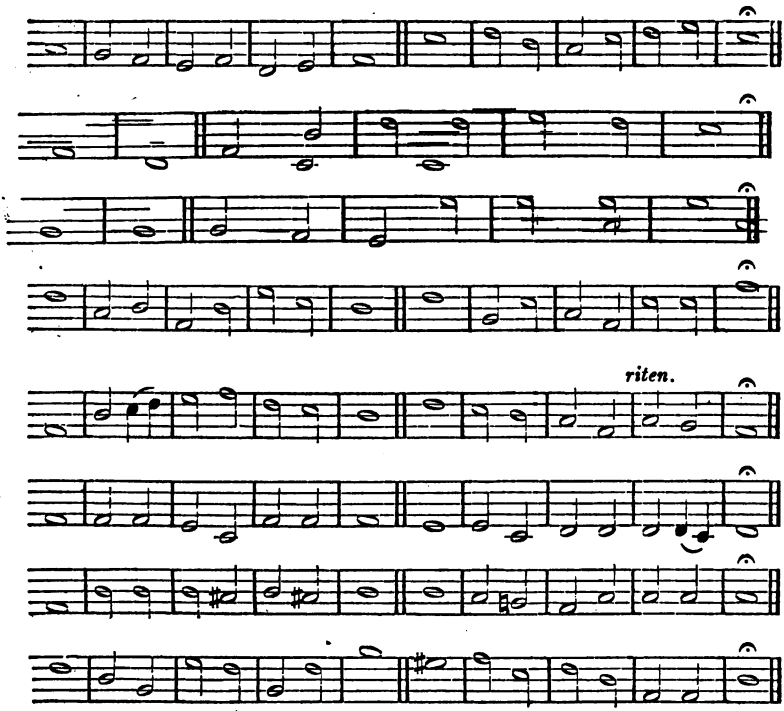


325 SARUM.—8, 8, 8, 4.

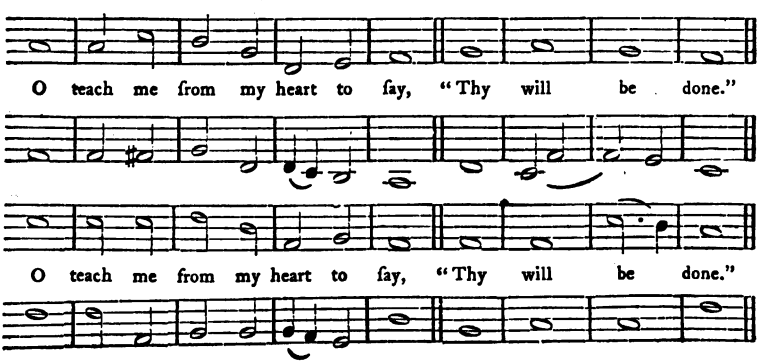
Calmly.



LUTHER.—Köphl's Gesangbuch, 1543.



J. HULLAH.—By permission, from "Hullah's Tune Book."



326 ALBION.—6, 6, 4, 6, 6, 6, 4

Moderate.

God bless our na - tive land, Firm may she

God bless our na - tive land, Firm may she

tem - pests rave, Ru - ler of winds and wave,

tem - pests rave, Ru - ler of winds and wave,

327 IONA.—6, 6, 6, 6, 8, 8.

Joyful.

e - ver ſtand Through ſtorm and night; When the wild

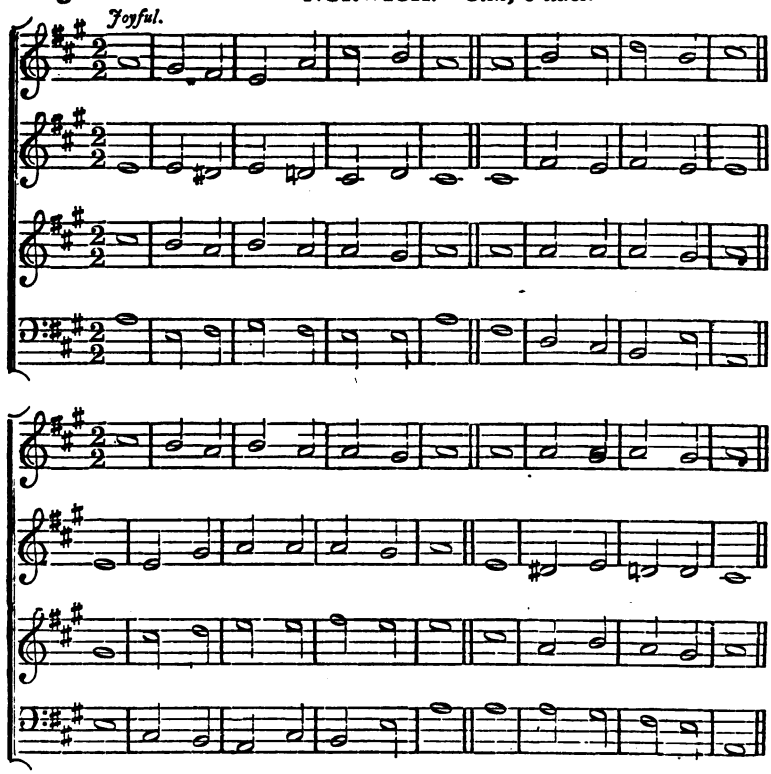
e - ver ſtand Through ſtorm and night; When the wild

Do Thou our coun - try ſave By Thy great might.

Do Thou our coun - try ſave By Thy great might.

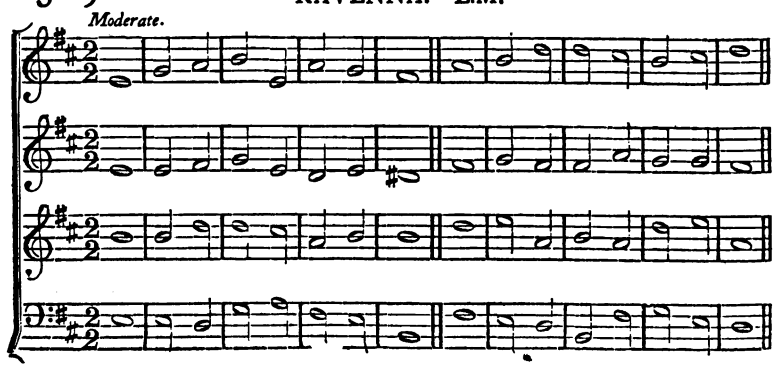
328 NORWICH.—C.M, 8 lines.

Joyful.

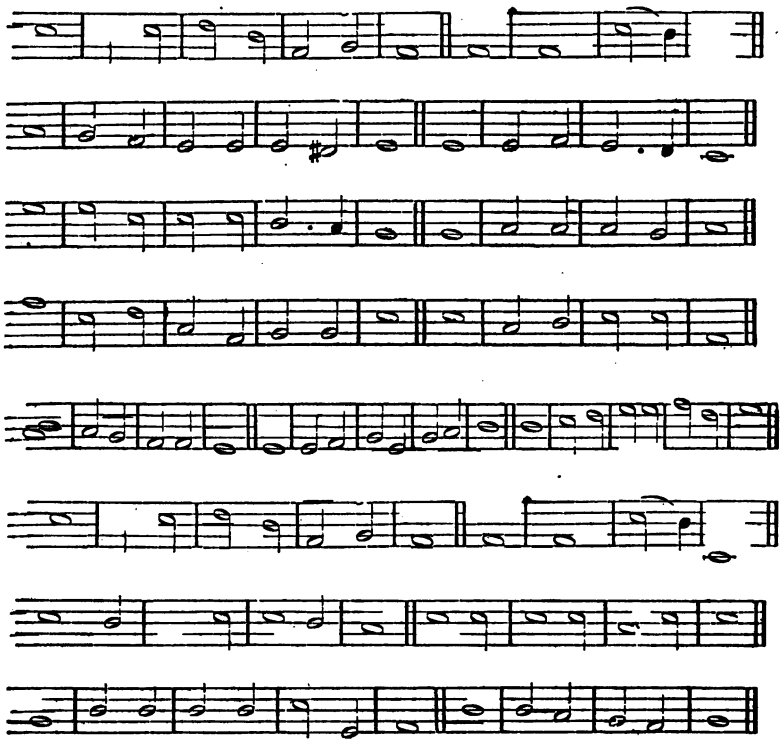


329 RAVENNA.—L.M.

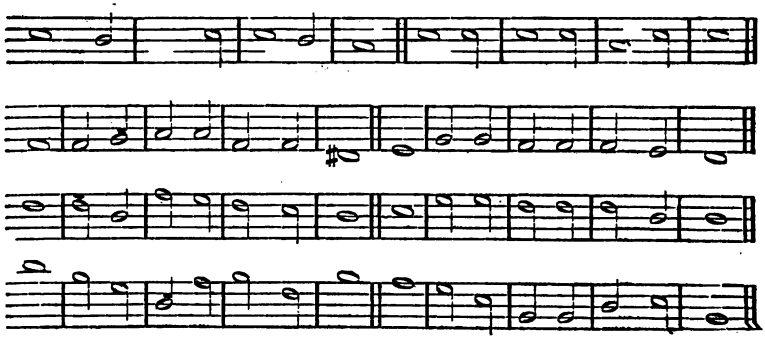
Moderate.



Day's Pſalter, 1563.—(Old 137th.)



Old Latin Melody, "A ſolis ortus cardine."
Adapted by LUTHER.



320 BETHEL.—7, 6, 7, 6, 7, 7.

Slow and earneſtly.

In the day of thy diſ - treſs May Je - ho - vah

In the day of thy diſ - treſs May Je - ho - vah

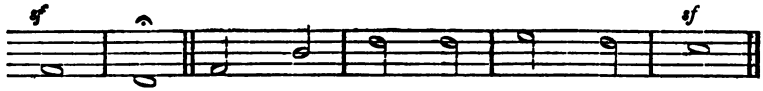
Ja - cob's God be near thee; Send thee from His

Ja - cob's God be near thee; Send thee from His

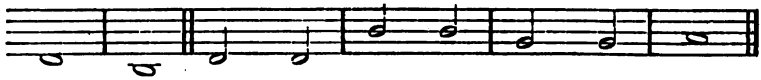
321 GILDAS.—S.M.

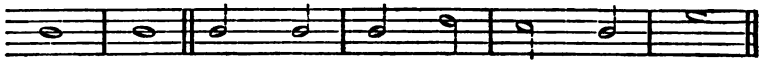
Joyous.

H. A. Wedd.



hear thee; In the hour when dan - gers preſs,





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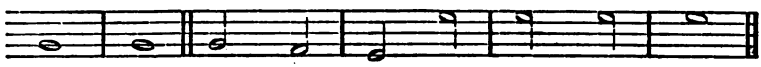
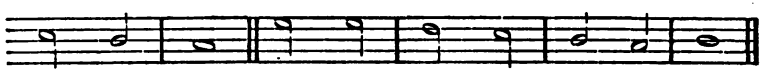
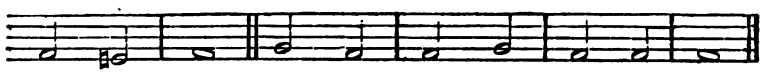
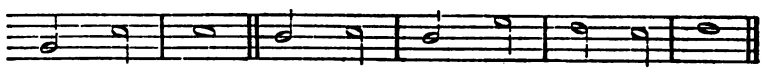




ho - ly place Time - ly aid or ſtrength'ning grace.





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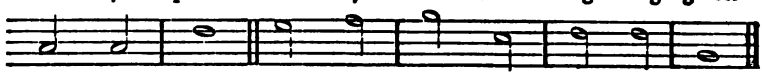
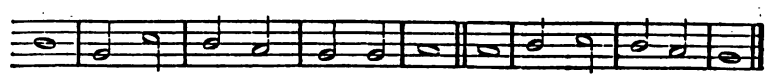
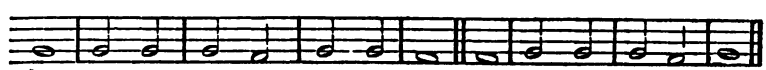
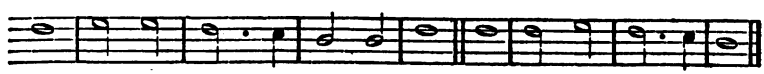
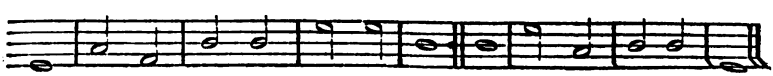


"Mittet ad Virginem." Attributed to Peter Abelard, A.D. 1120.









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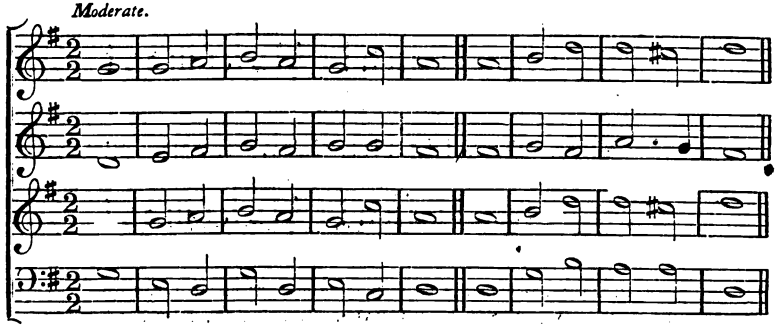
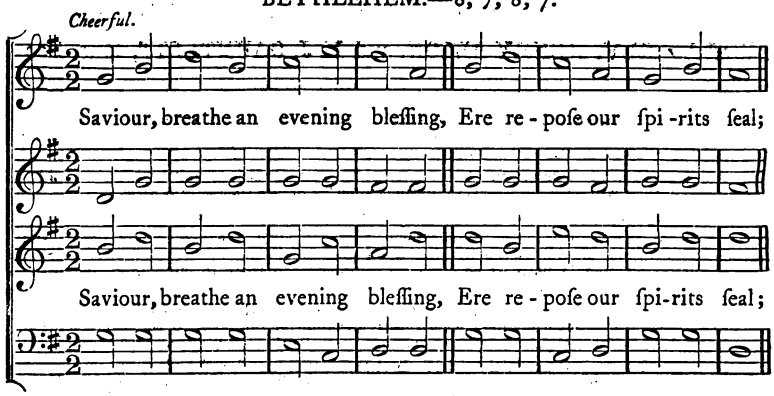
105 FARRANT.—C.M.

Moderate.



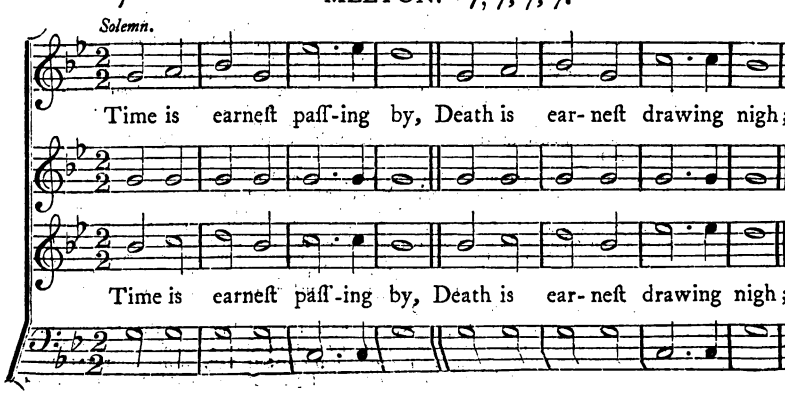
106 BETHLEHEM.—8, 7, 8, 7.

Cheerful.

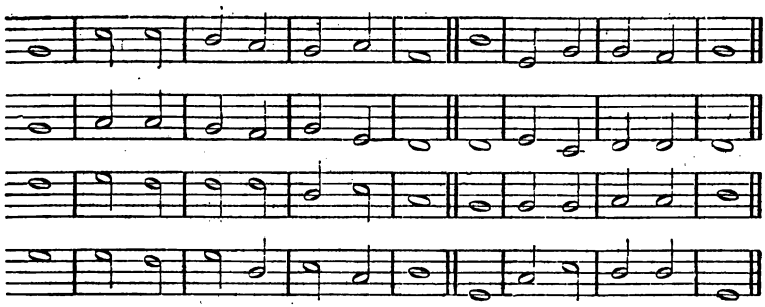


107 MELTON.—7, 7, 7, 7.

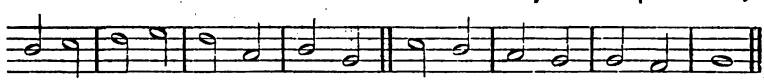
Solemn.



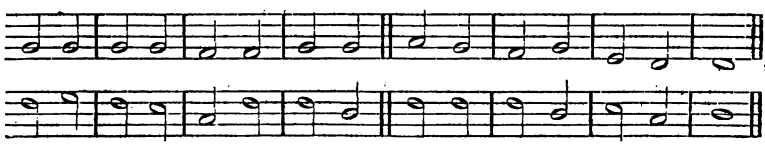
RICHARD FARRANT, 1585.



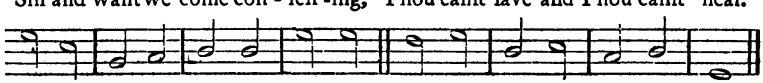
Latin Melody of the 14th Century.



Sin and want we come con - feſſ -ing, Thou canſt ſave and Thou canſt heal.



Sin and want we come con - feſſ -ing, Thou canſt ſave and Thou canſt heal.



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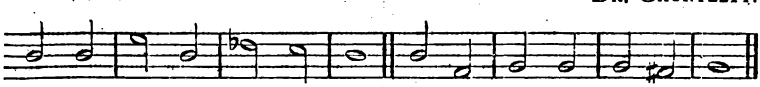
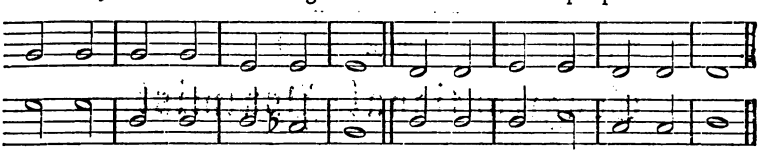
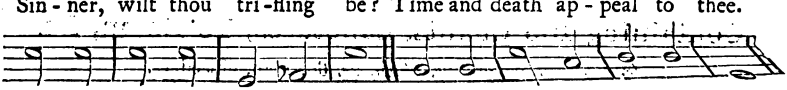


Sin - ner, wilt thou tri -fling be? Time and death ap - peal to thee.



Sin - ner, wilt thou tri -fling be? Time and death ap - peal to thee.



and genuine. The melodies are clear and smooth. The harmonies are on the whole simple, bu bold, vigorous, and varied. We sincerely thank the editors for the pleasure we have derived fro their labours, and we earnestly recommend their work to our churches, as a book that w indeed give to many of them a more vivid consciousness of the defects of their praise, an awaken a keener appetite for improvement; while it will feed the desire it has kindled, an guide the efforts to which it may give birth."—*Scottish Congregational Magazine.*

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